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April 4, 1981

NEWSPAPER

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CASH BOX

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EDITORIAL The Price Is Right?

The current trend towards the elimination of the \$7.98 suggested list price in favor of \$8.98 in the midst of a so-called period of recovery points out graphically one of the major causes of the problems that exist in the music industry today. Last year, in the midst of probably the worst slump in the industry's history, many bemoaned the fact that product had grown too expensive, that the high price tag was scaring away all but the most ardent fans.

Now, a few prosperous months down the road, prices are edging upwards again. With the elimination of the \$7.98 list, can the \$9.98 list for "superstars" be far behind? When the industry finally gets to the point of selling \$10 albums, how many of the teenagers and young adults who buy the bulk of the records today will be able to afford them?

Such a short-sighted approach can only hurt the industry. With higher and higher prices, more and more customers will stay away from the stores in favor of sitting at home taping off the radio or someone else's album (which may very well be returned as "defective" after serving its purpose). In addition, the fallacy of basing royalties on the suggested list price will drain off more dollars that can't be replaced.

It is time for the industry to get its act together. While many may not want to see it, the fact is that the industry can never return to the "good old days" of spend, spend and then spend some more. What the music industry has to sell is a very fine product indeed, but who is foolish enough to believe that records or tape are more important than food, gas or the rent? It never was that way, and it never will be.

NEWS HIGHLIGHTS

- RIAA figures show dollar value of 1980 record and tape shipments increased while total units declined (page 5).
- Weekend programming shifts emphasis to attract declining ad dollars for radio (page 5).
- Arguments erupt over Goody evidence as Billy Joel takes stand (page 5).
- Dolly Parton's "But You Know I Love You" and "You're Only Dreaming" by Donnie Iris (new and developing artist) are the top **Cash Box** Singles Picks (page 11).
- "Concerts For The People Of Kampuchea" and the self-titled debut by Fast Fontaine (new and developing artist) are the top **Cash Box** Album Picks (page 13).

TOP POP DEBUTS

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POP SINGLE

RAPTURE
Blondie
Chrysalis

B/C SINGLE

DON'T STOP THE MUSIC
Yarborough & Peoples
Mercury/PolyGram

COUNTRY SINGLE

DRIFTER
Sylvia
RCA

JAZZ

WINELIGHT
Grover Washington, Jr.
Elektra

NUMBER ONES



Sylvia

POP ALBUM

PARADISE THEATER
Styx
A&M

B/C ALBUM

GAP BAND III
Gap Band
Mercury/PolyGram

COUNTRY ALBUM

9 TO 5 AND ODD JOBS
Dolly Parton
RCA

GOSPEL

THE LORD WILL MAKE A WAY
Al Green
Myrrh

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CASH BOX NEWS



TRIPLE GOLD FOR EMMYLOU — Warner Bros. artist Emmylou Harris was recently awarded three gold albums for three of her albums — "Luxury Liner," "Profile" and "Blue Kentucky Girl." Pictured in the label's Burbank offices are (l-r): Brian Ahern, Harris' producer and husband; Harris; Mo Ostin, Warner Bros. Records board chairman and president; and Andy Wickham, Warner Bros. vice president and director of country music.

Arguments Erupt Over Goody Evidence; Joel Takes Stand

by Dan Nooger

NEW YORK — Arguments and heated exchanges rocked the Brooklyn Federal District courtroom as the prosecution in the now three-week-old Sam Goody counterfeit trial moved to introduce additional evidence and witnesses while moving toward the conclusion of its presentation. Defense arguments and witnesses have yet to be heard.

Last week's disputes centered around memos of interviews with Goody president George Levy and vice president Sam Stolon (co-defendants in the case), computer printouts listing PolyGram sales and deliveries of free goods to the Goody and Pickwick retail chains, charts prepared by the FBI which purported to compare the numbers of legitimate and allegedly counterfeit product bought by Goody in 1978 and a surreptitiously recorded conversation between Stolon and a government agent. Further wrangles erupted over the long-awaited appearances by star recording artists Billy Joel, Paul Simon, Olivia Newton-John and the Bee Gees.

When Judge Thomas C. Platt ruled that the prosecution could call the star witnesses, attorneys for the defense immediately subpoenaed their recording contracts and royalty statements. Attorneys for RSO and CBS sought, unsuccessfully, to quash the requests, but Judge Platt ruled that they would have to be turned over to the court in camera (for judge's inspection in chambers) before copies would be turned over to the defense.

The judge also ruled that despite a defense motion to limit the artists' testimony, he felt that the government should be entitled to show as part of its case, recognition of the value of star front-line product and the unlikelihood of it being traded at discount prices. Judge Platt felt this may have some bearing on the key issue in this case, that of knowledge by the defendants that they were buying and selling counterfeit product.

'Paradise Theater' Is Styx' First #1 Album

LOS ANGELES — A&M recording group Styx achieved its first #1 album this week, with its "Paradise Theater" LP climbing to the top of the **Cash Box** Top 200 Albums Chart in its 10th week of release.

Prior to this, the Chicago-based quintet's highest charted album was "Cornerstone," which reached the #3 position on Dec. 29, 1979.

Interestingly, when Joel testified in court, although prosecutor John Jacobs had Joel describe the process of recording an album and preparing the masters, covers, graphics and pressings, he never asked him if he knew of his product in fact being given away free by his record label (Columbia) or of its being sold at a discounted price. Subsequent testimony relating to 1978 transactions between the Goody chain and PolyGram showed that in fact thousands of pieces of front-line product in all configurations — records, cassettes and 8-tracks — were given free as compensation for window displays, ads and as part of a sales incentive bonus program, including product by the Bee Gees, Andy Gibb, Donna Summer, Kiss and the soundtracks of *Saturday Night Fever*, *Grease* and *Thank*

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1980 Record, Tape Shipments Down, Dollar Value Increases

by Dan Nooger

NEW YORK — U.S. manufacturers' shipments of records and tapes increased in dollar value in 1980, although the number of units shipped declined, according to a report released by the Recording Industry Assn. of America (RIAA). Album shipments (including cassettes and 8-tracks) rose; while singles, hit by a sharp decrease in the 12" disco disc market, declined.

Total record and tape revenues increased slightly to almost \$3.7 billion, representing 649 million units shipped (net after returns), a decrease of five percent from the 1979 figures.

Album shipments (including cassettes and 8-tracks) increased to 492 million units (net after returns), for an increase of 4.5% over 1979. Total revenues of \$3.4 billion at suggested retail list price, represented a 3.3% rise. In contrast, singles shipments declined 26% to 157 million units, representing \$250 million at suggested retail list for a 29% decline in dollar value. The new 10" records were included in the singles count, and represented less than one percent of the market.

Cassettes Up

Combined tape shipments for cassettes and 8-tracks increased two percent over 1979 to 184 million units, representing \$1.2 billion at suggested retail list for a 2.6% decrease. Cassettes posted a fourth straight year of solid increases, almost offsetting the decline in 8-track shipments. For the first time, cassettes accounted for more than half of the total tape market, accounting for 54% of tape unit shipments and 57% of retail list tape dollars. Pre-recorded cassettes increased 26% to 99 million units, representing \$705 million at suggested retail price for a 21% increase over 1979.

Eight-track cartridges continued their two year decline. Total number of units

dropped 17% to 85 million, representing sales of \$527 million at suggested retail price, off 23% from the 1979 figure. The increase in cassettes almost offset the decline in cartridges both in units and dollar value.

In releasing the figures, the RIAA market research committee noted that overall shipments of all pre-recorded music configurations for retailers rose in 1980, while

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Capitol Announces Move To \$8.98 List For Albums

by Richard Imamura and Marc Cetner

LOS ANGELES — In the wake of album and tape list price hikes announced recently by CBS, PolyGram and RCA, the Capitol/EMI America/Liberty Records Group has informed its accounts that its list prices will increase April 1. All \$7.98 list product will go to \$8.98, \$3.98 budget LPs will go to \$5.98 and selected multi-disc product will increase by one dollar.

All relevant product from the Capitol, EMI America and Liberty labels will be subject to the price hikes, which will establish a standard \$8.98 list for current single-disc LP product from the Group.

In the area of multi-disc LPs and the equivalent tapes, list price will increase by one dollar for selected product. Some \$9.98 product will go to \$10.98, some \$11.98 to \$12.98 and some \$13.98 to \$14.98. Singles list price and the wholesale price for all product will not be affected by the April 1 increases.

The price hikes were necessitated by rising costs in production, manufacturing and

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Weekend Programming Emphasis Is Shifted To Attract Declining Ad Dollars For Radio

by Mark Albert

LOS ANGELES — In the face of recessionary times, broadcasters have begun to juice up weekend programming in the fight to attract diminishing ad dollars. Programmers, especially at AOR stations, have reacted to the increased competition for a smaller pool of ad dollars by instituting various types of marketable programs in

place of the "throw away" programming of years past.

Sunday programming in particular has been transformed from its former role as a spot for meeting Federal Communications Commission (FCC) requirements for public affairs programming. Now, it is becoming more entertainment-oriented, featuring assorted live concerts, music specials and

informative news and talk programs provided by the networks, syndicators or in-house production.

"Sunday is definitely the worst day of the week in terms of sales," said Andy Denemark of NBC's *The Source*. "Because of that, it is the easiest day for stations to break format and clear a few hours for long-form programming."

"Most of *The Source's* affiliates are AOR FMs, and the recorded live concerts we offer them have proven to be very successful in attracting more listenership and, consequently, more revenue."

Robert M. Chambers, vice president and general manager of the ABC Radio Network, concurred with Denemark. "Yes, sales are usually slower on Sunday, particularly on the local and retail levels. And with the economy depressed, even stations in large markets are scrambling more for the local advertising."

"That sort of competition has forced radio to look for alternate forms of programming that are exclusive in the market to attract listeners that can be delivered to the advertisers."

Concerts Successful

Chambers further explained that through research, concerts have proven to be the most successful vehicle in attracting weekend listenership and revenues. "Concerts, more than music specials that contain interviews as well as music, have far

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RFC BRINGS CHANGE TO ATLANTIC — RFC Records recently signed a distribution agreement with Atlantic Records. The first albums released on Atlantic/RFC will be "Miracles" by Change and "Closer" by Gino Soccio. "Paradise," the first single from the Change LP, has already been released. Shown celebrating the Atlantic/RFC agreement are (l-r): Dave Glew, executive vice president and general manager, Atlantic; Henry Allen, president, Cotillion; Sheldon Vogel, vice chairman, Atlantic; Ray Caviano, president, RFC; attorney Michael Rosenfeld; and Doug Morris, president, Atlantic.

MCA Files Counter Claim In Answer To Elton John Suit

by Michael Martinez

LOS ANGELES — MCA Records, Inc. recently filed a reply and counter claim in Los Angeles Superior Court denying Elton John's breach of contract allegations and also asking the court for declaratory relief. The counter suit was in response to a \$11.3 million action filed in the same court March 19 by John, and his production and management companies (**Cash Box** March 28).

The original suit claims that MCA breached John's 1976 recording contract by refusing payment upon delivery of his sixth LP, which was to be the final product under the five-year contract. The original complaint said that MCA also breached the pact by refusing to put forth its best effort to

Court Supports FCC Policy On Format Changes

LOS ANGELES — The Supreme Court has ruled in favor of the Federal Communications Commission (FCC), deciding that the regulatory agency does not have to interfere with radio station format changes when granting license renewals or transfers. The March 24 decision reversed a 1979 federal appeals court decision in favor of the WNCN Listeners Guild that required the FCC to consider and preserve a particular entertainment format that was deemed "unique" in a given market.

The controversial FCC vs. WNCN Listeners Guild case began in the early 1970s when the U.S. Court of Appeals for the District of Columbia required the FCC to conduct hearings to review a broadcaster's proposal to change formats. The court based its decision on the Federal Communications Act of 1934, which gave the FCC authority to grant license renewals or transfers only when it would best serve public interest.

In 1976, however, the FCC adopted its own policy that economic forces in the marketplace would rightfully determine radio stations' programming that would best serve the public.

The Supreme Court's 7-2 vote in support of the FCC policy was hailed as a major victory for broadcasters, who agreed with the FCC that the marketplace forces would protect public interest. With the Supreme Court's decision supporting marketplace regulation, broadcasters feel that radio deregulation will now be approved legislatively.

The decision, on the other hand, is viewed as a significant defeat for public interest groups that argued that broadcasters should not be permitted total freedom over their programming, fearing that only commercially popular music will get played at the expense of other types of music formats like classical that appeal to smaller segments of the population.

distribute and promote the LP.

MCA's counter claim, which was filed March 24, admits that John's production company did deliver to the label six master recordings made in 1977 by John, which the production company, Sackville Productions Limited, claimed was to comprise the final album under the pact. The counter claim also admits that it refused the \$1.3 million payment due upon delivery of the album.

The counter claim further denied charges that MCA acted "maliciously, oppressively and in bad faith," as the original complaint contends. The counter claim said that it further admits portions of the agreement with John implied a covenant of good faith and fair dealing.

Because the sixth album package presented to MCA allegedly contained material previously released by the company as singles, or on an EP, the counter claim contends the label was justified when it refused to accept the album and deliver payment.

In the original filing, John and his co-plaintiffs allege that the contract allowed for John to apply his discretion to what music would be included in each package, and that the contract between the parties allowed for situations where previously released singles could be included on later albums.

In filing the counterclaim for declaratory judgement, MCA is asking the court to determine a question of controversy over interpretations of rights and responsibilities under provisions of the agreement.

Specifically outlining terms of the contract, the counter complaint alleges that the agreement between the parties called for John's manager, John Reid, to deliver to the label recordings which contained "contemporary, popular musical selections" performed by John. According to the countersuit the recordings were to be of "sufficient technical quality" to press records and in sufficient number for no less than six albums of at least 25-minutes in length. Un-

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AGAC Royalties Appeal Set For Spring In D.C.

by Earl B. Abrams

WASHINGTON — Copyright owners and record companies will have a chance to argue their respective positions pro and con on the increase in mechanical royalty fees during the spring session of the U.S. Court of Appeals for the District of Columbia in Washington.

This was the ruling of that federal court late last month on petitions for an expedited hearing filed by the American Guild of Authors and Composers (AGAC).

The court set April 7 as the deadline for the filing of briefs, May 5 as the date for the presentation of rebuttals, and May 22 for the final filings — responses to the rebuttals. Oral argument could take place immediately thereafter before a three-judge, appeals court panel. The judges usually are chosen just before the hearing.

Participating as intervenors are the National Music Publishers Assn. (NMPA) and the National Assn. of Recording Merchandisers (NARM).

At issue is last December's decision of the federal Copyright Royalty Tribunal (CRT) raising the royalty payment paid by record companies to copyright owners from the current 2.75 cents a song to four cents a song, effective July 1. Both AGAC and NMPA appealed the CRT decision on the ground that the effective date of the boost in royalty fees should have been effective Jan. 1, 1981. The Recording Industry Assn. of America (RIAA) and CBS Inc., on the other hand, based their appeals on single opposition to the edict increasing copyright payments for mechanical reproductions.

Agreeing with the RIAA, NARM's executive vice president Joe Cohen said, "NARM joins with RIAA in the belief that the increase awarded by the Copyright Tribunal is excessive. We feel it is incumbent upon NARM, particularly, in the best interests of its members, to point out the adverse impact on the consumer which will result if the increase is allowed to stand." NARM's request to intervene had been op-

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FBI Seizes Illegal Duping Equipment And Tapes In Ohio, Tennessee Raids

NEW YORK — Approximately \$2.2 million worth of equipment used in the illegal duplication of pirate cassette and 8-track tapes was seized by Willoughby Hills, Ohio police, acting after confirmation from the Cleveland office of the FBI on March 25. On the same day, approximately \$800,000 worth of equipment used in the production of bootleg records was seized in Nashville, as the result of an ongoing investigation by the FBI's New Haven, Conn. office.

On March 13, the FBI had arrested Keith Taruski, doing business as Venture Inc., in Old Saybrook, Conn. and confiscated more than \$500,000 in bootleg records, material

and equipment. The Nashville operation brings the total seizures to date in the Connecticut investigation to over \$1.3 million.

In the Ohio case, police answering a domestic disturbance call involving Roosevelt X. Wooten, 2700 Bishop Park Drive, Willoughby Hills, made the seizure after contacting special agent Mike Ray at the Cleveland FBI office.

In Nashville, the FBI confiscated 17,800 completed record jackets which were to be used in the sale of bootleg records that had already been ordered. Also confiscated was equipment, including masters, mothers, stampers and graphics.



The gang at Jack's Roadhouse in Ft. Worth should be jumping for joy. Texas' favorite son, Capitol recording artist Delbert McClinton, has finally hit the big time. McClinton developed his hot harmonica style and rich blue eyed soul vocal sound at the noted blues club, and after 20 years of dues paying he's finally getting the attention he deserves.

His wild rhythm and blues romp, "Giving It Up For Your Love," has already graced the Top 10 on the **Cash Box** Pop Singles Chart, and his "Jealous Kind" LP has soared to the #58 spot on the Pop LP chart.

A favorite of music critics and honky tonk houses in the South, McClinton has had a long road to hoe as far as commercial success is concerned.

Starting his recording career in 1960, McClinton recorded his first record, a cover of Sonny Boy Williamson's "Wake Up Baby," on Major Bill Smith's Le Cam label. Released under the name Mac Clinton, it became the first record by a white singer ever to be played on KNOK, Ft. Worth's black radio station.

Aside from a brief flirtation with glory, playing harmonica on Bruce Chamel's '60s hit "Hey Baby," McClinton spent 10 frustrating years playing rock 'n' blues in the same old beer joints in Texas. In 1970, he threw all caution to the wind and headed for Los Angeles with a recent divorcee and her settlement money. The money and the affair didn't last long, but McClinton did manage to hook up with Glen Clark. As Delbert & Glen they recorded two albums for Clean Records that are now regarded as forerunners of the progressive country movement.

McClinton returned to honkytonk land after his stint in L.A. and developed his pressure cooking sound. In 1975 he resurfaced on the ABC label with the much lauded "Victim Of Circumstances." He followed with "Genuine Cowhide" in 1976 and "Love Rustler" in 1977.

In 1978 he signed with Capricorn and later that year recorded "Second Wind" with the Muscle Shoals musicians. Last year's "Keeper Of The Flame" earned him critical accolades, but missed commercially.

Now, courtesy of producers Barry Beckett and The Muscle Shoals Rhythm Section and Capitol Records, McClinton's spicely brew of funk/chunk, blues and rock 'n' roll has finally hit home.

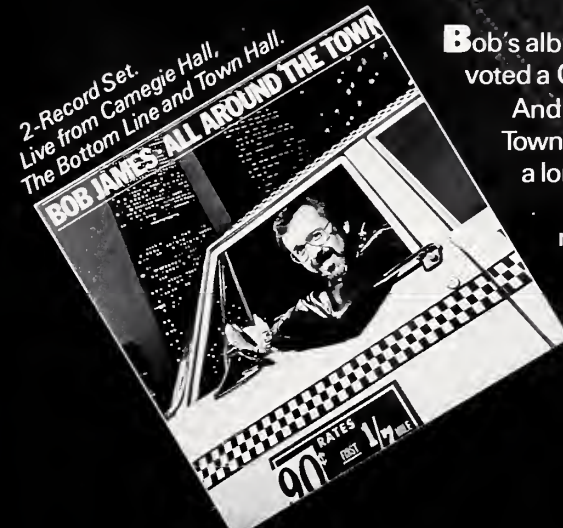


SALUTE TO BOARDWALK — Merv Griffin recently presented a salute to Boardwalk Entertainment during a show featuring company president Neil Bogart and Boardwalk artists Tierra, Phil Seymour and Carole Bayer-Sager. Pictured are (l-r): Griffin; Carole

Bayer-Sager; composer Burt Bacharach; Bogart; and Tierra, who performed the songs "Together" and "Memories." Seymour performed "Sometimes Late At Night" during the show. Bacharach is producing the upcoming Bayer-Sager album.

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THE ALL AROUND BEST.
BOB JAMES.

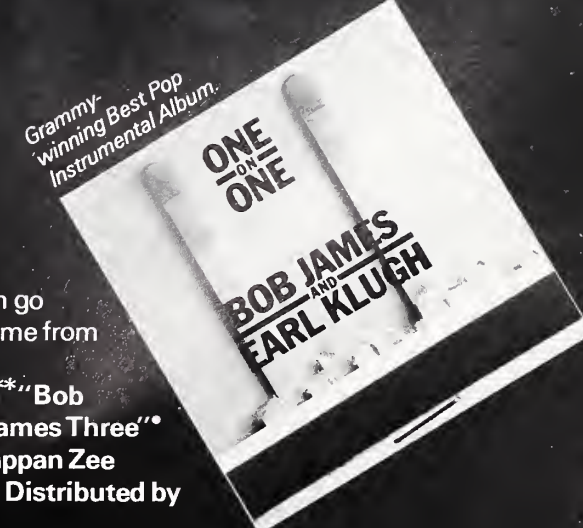


Bob's album with Earl Klugh, "One On One," was just voted a Grammy Award for *Best Pop Instrumental Album*. And his new live two-record set, "All Around The Town," looks like it's going to be around on the charts for a long time.

But the best is yet to come. CBS has just re-released Bob's first four CTI albums, which have long been unavailable.

So now Bob's new and expanding audience can go back to his beginnings, hear where the music came from and learn why the best keeps getting better.

"All Around The Town,"* "One On One,"** "Bob James One,"† "Bob James Two,"†† "Bob James Three"•• and "BJ 4"••• are all available now, on Tappan Zee Records and Tapes. The Artist's Label. Distributed by Columbia Records.



NEW FACES TO WATCH



The Rings

Beantown aggregation The Rings has followed the well-beaten path established by such bands as The Cars (which the young pop/rock quartet has been favorably compared with) and, more recently, Robin Lane & The Chartbusters from the basement recording route to the local Boston club circuit and, finally, the major label ranks. Unlike the aforementioned bands, however, The Rings developed as a group of four very different and distinct performing personalities making up an indefinable whole.

At the core of the band are three songwriters — lead guitarist Mark Sutton, rhythm guitarist Michael Baker and bassist Bob Gifford. According to Gifford, each member of the writing triumvirate brings a unique approach to the foursome's overall sound. The end result is that The Rings' self-titled debut LP on MCA Records is peppered with bits of reggae and ska rhythms, shards of metallic guitar work and poppish vocals.

Although Baker and Sutton have known each other since 1975, when they attended school together, the story behind the actual formation of The Rings began a couple years later. Sutton, by that time, had moved to a house inhabited by "itinerant artists" in Jamaica Plains (a suburb outside Boston) when he convinced Baker to live there as well. Gifford, an inspiring filmmaker, had been living at Bell Reeve, as the house was known, during the same period, when he began writing tunes with Sutton and rehearsing with the two in the basement.

"We were finally getting ready to go public and thought about getting a front man, a lead singer," he points out. "After auditioning about 20 or 30 singers, though, we decided we'd be more comfortable just by ourselves, because we were the only ones who really understood how the songs should sound."

On a Valentine's Day some three years ago, at a club just south of Boston known as the Mexicana, The Rings officially had its "coming out" performance. Although the club burned down a short time after The Rings' debut (just a coincidence, assures Sutton), the band began scorching up the Boston club scene, barely losing a local "battle of the bands" that same year.

Everything fell into place in 1979, as Sutton, Baker and Gifford fired their original drummer and present stickman was Matt Thurber found through an ad in the Boston *Phoenix*. During the summer of the same year, the band had created a strong enough buzz on the circuit to get such radio "heavies" as program director Tony Bernardini, of Boston's progressive AOR station WBCN, down to see it perform. On one occasion Bernardini brought manager Al Perry along to see the band at local new wave/rock club The Rat. Perry and the boys hit it off, and he was soon enlisted.

Shortly after Perry and The Rings joined forces, the band produced a professional demo tape, which was duly sent to all of the labels. MCA soon picked up the band.

"The Cars gave us the opportunity to open for them at a 4,000 seat auditorium in Massachusetts, but we're really not all that similar," Sutton is quick to stress, as the band disdains the tag of "Cars clones."

The Rings are not ungrateful for the support, but they've made it on their own nationally, as their first single, "Let Me Go," and LP have both charted.



Phil Seymour

Boardwalk recording artist Phil Seymour, whose debut single, "Precious to Me," got to #29 on the *Cash Box* chart, is no stranger to the pop charts. As the singing drummer of the Dwight Twilley Band, whose "I'm On Fire" rose up the charts like a breath of fresh air back in 1976, Seymour can be credited with anticipating the rebirth of the kind of clean Beatlesque harmony rock that is now found in abundance in L.A. and elsewhere.

Unfortunately, the Twilley Band was never able to translate its beautifully produced recorded sound onto a concert stage, so while many new bands that had followed the Twilley's lead were springing up, the Twilley Band itself was in the process of breaking up.

"I was losing interest in the band and in playing drums, especially live," says Seymour. "Besides which, we were never really a band; it was just Dwight, Bill Pitcock IV and me. We never really figured out how to present ourselves as a live act, though the records were good. The first tour we did, I stood up and kicked a floor tomtom while I sang. The second tour we added another drummer, but by then it was too late. If you saw us live then, you know why we quit."

After leaving Twilley, Seymour returned to L.A. (he and Twilley had moved there after starting out in Tulsa) and started putting together bands. After assembling three different units, "none of which locked into anything," he was advised to start "writing and looking for songs." At the same time, he began jamming fairly regularly with 20/20, a fellow group of transplanted Tulsans, which, he says "started rumors I was going to be joining them." Although he never intended to become a member, Seymour did appear on the group's debut LP, playing drums uncredited on all but one track.

In the meantime, Seymour was getting ready to sign a solo deal with Casablanca, when, he says, "the company began to fall apart." Fortunately, when Neil Bogart reemerged from Casablanca with his Boardwalk label, Seymour was one of the first signings.

Still without a band, Seymour went into the studio with producer Richard Podolor, and with the help of Pitcock on guitar and session bassist Emory Gordy, recorded "Phil Seymour." Seymour himself played drums on eight of the tracks, as well as handling all the vocals.

In terms of direction, the album is not terribly different from Seymour's work with Twilley; it's buoyant, exuberant rock with an accent on the vocal harmonies, all of which are provided by Seymour. He also supplied a handful of tunes, including "Precious to Me," and rounded the LP out with some well-chosen covers, including two by ex-partner Twilley ("We're still good friends," says Phil); "Trying to Get to You," an old Elvis Presley number; and Bobby Fuller's "Let Her Dance."

Since the release of the album, Seymour has finalized the line-up of his band and gone out on the road. In addition to himself and Pitcock, the band features Bill Jost on keyboards and guitar, ex-Textone David Provost on bass and drummer Davey Crockett, who played on a couple of the album tracks. "I don't play drums on stage at all," he says, with a sigh of relief, "just a tambourine."

AGENT PROFILE

Norby Walters: Booking This Year's Top Charting R&B Acts

by Dave Schulps

NEW YORK — To say that 1981 has been a good year so far for Norby Walters would be slightly understating the case. Up to this time, artists booked by Norby Walters Assoc., of which he is president, have consecutively occupied the top spot on the *Cash Box* Black Contemporary charts since the middle of last December.

Walters cites two major reasons why his company has flourished at a time when the booking business in general has fallen on hard times. First, he has paid an extraordinary amount of attention to developing a network of venues for his acts to work. Second, he has tried very hard to create new avenues of exposure for his acts.

"Acts today are either superstars or they don't work," says Walters. "The void in between is the one I am trying to fill, and I'm doing it by attempting to resurrect and develop a network of theater owners, club owners and concert promoters willing to take a chance with their dollars providing they have a chance to win a fair return on their investment."

"What we're doing is bringing the street, the heartland, back to the business," he continues, "so an act doesn't have to wait for superstardom, but can have an opportunity to develop in a network of facilities in a step-by-step move. As a former club owner myself, I have a sense of respect for the buyers' dollars, and this kind of thinking has been the key to the success I'm enjoying at the moment."

New Opportunities

In terms of opening new avenues of exposure for his clients, Walters points with pride to his company's success in television packaging, which he says "has opened up doors to many TV shows that were unheard of for black artists a few years ago. It took a year and a half of constant badgering to convince some of the talk shows that contemporary R&B was pop music and that not only was there a viewing public in the major urban areas, but that people in Iowa were not only into lilywhite music like Debby Boone, but Kool & the Gang and Cameo as well."

Walters began his career as an agent in the early '70s. "It happened by accident," he recalls. "A hotel owner had asked me to get him a band and then told me to take a commission after I had brought him one."

MCA Counter Sues In John Contract Dispute

(continued from page 6)

der specified circumstances, Reid was also to deliver additional LPs.

According to the MCA countersuit, the masters delivered to the label were to embody original material performed by John of material not included before on any other master previously delivered to the company.

MCA claims in the cross-complaint that Sackville had delivered three single disc LPs and one double disc LP prior to March 13, 1981. The counter suit also alleges that the production company delivered to the label three additional masters by John that cumulatively were not enough to comprise a 12" LP but sufficient enough to press a 12" EP.

Because of MCA's contention that delivery of the sixth LP did not constitute conclusion of John's, or his production and management companies' obligations to MCA, the counterclaim asks that the court uphold the label's interpretation of its rights and responsibilities under the agreement and to judge that John and his co-plaintiffs are still responsible for the sixth and final album.



Norby Walters

Prior to that, Walters had spent 20 years after graduating from Brooklyn College with a degree in business as the owner of various N.Y.C. night spots, moving from jazz to Latino to comedy as times and tastes changed. At its inception, the agency booked "bar bands," quickly building up a roster of nearly 100 acts.

Then, in 1974, one of the acts, Gloria Gaynor, scored a major disco hit. "I realized then that I could do the same thing with 10 recording acts as I was doing with 100 bar bands and make more money. And by applying the same booking system I was using to keep track of the bar bands I could successfully handle 75-100 major recording acts," he says.

Disco Prosperity

After scrapping the bar bands, Walters says he "rode the disco peak because I saw it as a phenomenon that would sweep the country and the world. It was just an extension of The Twist: it got middle class people up and dancing again." Contrary to popular opinion, Walters feels disco was bad for live music. "Once the discos became very competitive," he states, "they began to buy live acts to gain an edge over the other clubs. In turn, those discos laid the groundwork for the network of clubs we have today."

Still, using what he calls "the market intuition I learned in business school," he decided to abandon straight disco acts just at the time *Saturday Night Fever* was at its peak. "I sensed it was time to make a direct line to R&B music with pop crossover potential, so I began to go after young acts I believed had a chance to fit into that vein, like GQ, Shalamar and Evelyn King. From there, he reveals, it was a continuing progression into Cameo, Con Funk Shun, the Gap Band and Kool & the Gang."

Now that he is sitting atop the field in R&B booking, Walters feels the time is right to begin working with rock acts as well. To that end, he has instituted a rock department, with Jon Podell at the helm, and has already signed such acts as Blondie, Alice Cooper, Garland Jeffreys and Kid Creole & the Coconuts. One of his personal triumphs, he feels, was getting Kid Creole, a new act, a spot on the season premiere of *Saturday Night Live*.

He also sees such acts as Blondie and Kid Creole as forging a new rock 'n' roll/R&B crossover for the '80s and feels that there is already movement afoot towards more mixed audiences at shows. He says this will only flourish, though, "when white customers can go see a show without feeling a sense of hostility." He suggests a co-headlining tour by two groups the caliber of "Blondie and the Commodores might begin to bring such an atmosphere about."

Walters calls the success he has had this year, "a significant sign to the powers of the industry that the company has come of age and is marching forward to stand as an equal among the giants of the industry."

"#1 With a Bullet" has been our motto, and hopefully it will be a reality during the rest of the '80s," he says.

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Levison Named To MD Post At WEA U.K. Label

LONDON — Charles Levison has been named to the post of managing director for WEA Records Ltd., U.K., filling the spot vacated last year by John Fruin. WEA U.K. has been run in the interim by WEA International president Nesuhi Ertegun.

A respected veteran of the British music industry, Levison most recently served as managing director of Arista U.K., which experienced a 200% growth under his leadership. Prior to that, Levison worked with Virgin Records' New York office and with Chris Blackwell and Island Records in the Bahamas.

Fruin resigned from his post as WEA U.K. managing director last year, following the furor that arose in the wake of allegations of chart "hyping" by former WEA employees on the nationally televised *World In Action* and *Newsnight* programs. While a subsequent British Phonographic Industry (BPI) investigation revealed that chart "hyping" (attempts to manipulate the weekly charts by providing reporting retailers with extra promotional goods and other amenities) was not confined to WEA, Fruin vacated his post anyway.

Speaking of his plans for WEA U.K., Levison said, "I intend to develop a small, selective roster of artists here who will at once reflect today's enormous growth of creative talent in the U.K. and begin to fulfill their significant international potential. Artist development will also play a crucial role in expanding the British market for our existing roster of artists."

In a related development, Andrew Pryor was appointed to the position of managing director at Arista U.K., filling the post vacated by Levison. Pryor was previously the managing director at Ariola U.K.

EMI America/Liberty Label Expands Black Music Marketing Department

LOS ANGELES — EMI America/Liberty Records has expanded its black music department with the appointments of Russell "Rusty" Moody as national director of R&B promotion and Ted Currier as national director of black music A&R.

Charged with promoting product by black artists on both labels, Moody will oversee the promotion of all black product and has named four regional promotion managers who will report directly to him.

Ronnie Jones, formerly with WMOT Records, will be the northeast promotion manager based in Philadelphia; while Allen Johnson, formerly with Arista Records, was named southeast promotion manager based in Atlanta. Handling promotion chores in the midwest will be former Capitol sales department staffer David Rogers, who will be based in Detroit. Fellow Capitol sales department staffer Ken Bolden will be the new southwest promotion manager

Mobile Fidelity Opens 'Original Masteringworks'

LOS ANGELES — Mobile Fidelity Sound Lab has opened mastering facility, Original Masteringworks, at the company's corporate headquarters in Chatsworth, Calif.

The original Masteringworks facility was built to master Mobile Fidelity Sound Lab's Original Master Recording series. Mobile Fidelity president Herb Belkin said that "due to requests from some labels and artists, we are opening the Original Masteringworks facility to commercial clients on a limited basis."

The room will be staffed by chief engineer Stan Ricker, a noted half speed mastering engineer. The Original Masteringworks facility was designed by Gary Giorgi, vice president of product development for Mobile Fidelity Sound Lab. Stan Ricker and David Baskind. The facility has capabilities of cutting in half speed, real time and digital configurations.

MCA Pacts With Sweet City Label

LOS ANGELES — MCA has pacted with Belkin-Maduri's Sweet City label to market and distribute the Cleveland-based label's product. The agreement calls for the handling of four albums annually.

The first single under the new pact is "The Boys In The Band" by La Flavour, which was released March 18. Albums by La Flavour and R&B pop group Carter And Chanel will be released later this year.

The deal also calls for Sweet City's own promotion, marketing and sales staff to work in conjunction with MCA. Belkin-Maduri houses companies involved in concert promotion and management, as well as record production.

EMI America/Liberty Label Expands Black Music Marketing Department

based in Dallas.

In his new position Currier will be in charge of artist development tasks for all the twin labels' black artists.

Moody began his career with Capitol in 1978 as east coast R&B promotion manager before moving to Los Angeles, where he assumed the position of national director of R&B field promotion. Moody, who will be based at the EMIA/Liberty Los Angeles headquarters, will report directly to the company's promotion vice president, Dick Williams.

Beginning his career in music as a jazz club manager and promoter in New York, Currier was also a producer of WKTU's show Studio 92 in 1978, a post he kept until 1979 when he joined WBLS as special music consultant. Currier will report directly to EMIA/Liberty A&R vice president Don Grierson from his New York base.

EXECUTIVES ON THE MOVE



Chandler

Wright

D'Amico

Hamby

Chandler Named At Chi-Sound — Gene Chandler has been appointed executive vice president of Chi-Sound Records. He is also an artist on the label.

McPherson Named At WCI — The WCI Record Group, Warner Records, this week promoted chief engineer Alan McPherson to technology director to the Record Group. In making the announcement, Warner Bros. Records chairman and president Mo Ostin said, "I am particularly pleased that Alan has achieved this recognition. His continuing work with WCI Record Group's Stan Cornyn in areas of audio and video research, development of anti-counterfeiting technologies, manufacturing standards development, and allied areas has been substantial. This recognition is, in fact, long overdue."

Changes At Arista — Arista Records has announced that filling the midwest regional director's position will be Burt Levitt, who most recently was Casablanca's regional marketing director. Bob Kozlik, who will be responsible for the mideast region, began his career in the music business six years ago as store manager for Stark/Camelot Music. He joined Arista as local marketing manager in 1977. Covering the newly created south central region is Candy Masengale. She has been with Arista for the past four years as local marketing manager for the southern region.

Wright Appointed At Motown — Don Wright has been appointed national pop promotion director for Motown Records and its affiliated labels. He has worked local regional and national promotion for CBS, Epic, RCA and others.

Changes At International — International Record Syndicate has announced that Lauren Manduke has been named national director of college promotion, and will be responsible for radio promotion and publicity for I.R.S. at a college level. Ron Felmus has been appointed club promotion coordinator, and will be responsible for organizing a dance music department to promote I.R.S. product at a club level. He previously promoted concerts at U.C.L.A.

Changes At PolyGram — PolyGram Records has added Susan Senk, who has been named associate manager, creative services, east coast, PolyGram Records, Inc. Prior to her current appointment, she was the creative services administrator for Polydor Records, and before that, international liaison and creative services coordinator for Life Song Records. Joan Marlow has been named associate manager, creative services, west coast, PolyGram Records, Inc. Previously, she was manager of creative services for Casablanca Records. In addition, Barbara Bartosz has been promoted to creative services assistant, PolyGram Records, Inc.

Outwater Named At Warner Bros. — Ed Outwater has been appointed manager of studio operations at Warner Bros. Recording Studios in Los Angeles. He joined Warner in 1978 as national quality control manager. Previously he had been a recording and mastering engineer with MGM Records and Polydor Records, and production manager for MGM Recording Studios.

D'Amico Promoted At Chrysalis — Chrysalis Publishing has announced the promotion of Frank D'Amico to general manager publishing, east coast. D'Amico, who previously served as general professional manager, has been working out of Chrysalis' New York office for over two years.

Epic Names Hamby — Epic Records has announced the promotion of Larry Hamby to director of talent acquisition, Epic Records, west coast. He joined Epic's A&R staff in 1979. He came to CBS in 1978 as associate director of national promotion for Portrait Records.

Turner Appointed At CBS — James Turner has been appointed marketing trainee, New York branch, CBS Records. He is the starting right guard for the New York Giants football team and will be working with CBS Records during his off season.

RCA Names Estes — Larry Estes has been named director of feature film programs for RCA "SelectaVision" Videodiscs. He was previously director of feature film marketing at Films Incorporated.

Golding Named At Arbitron — Andrew M. Golding has been promoted to northeast regional manager, Arbitron Radio Station Sales. A year and a half ago, he joined Arbitron as an account executive from WTIC Radio in Hartford, Connecticut where he served two years in a similar capacity. Earlier, he was account executive for three years at WKSS, Hartford.

Neilssen Named — Epstein-Winthrop International, Ltd. has announced the formation of a music division, Paradise Artists, Inc. and has appointed Tom Neilssen as executive vice president.

Dingethal Promoted At Arbitron — Susan M. Dingethal has been named eastern division manager, Arbitron Radio Station Sales in New York. She has been with Arbitron for two and a half years, first as an account executive and most recently, regional manager. She joined Arbitron Radio from Station Business Systems, a division of Arbitron's parent company, where for a year and a half she was eastern sales manager.

Di Franco Appointed At Reno/Metz — Reno/Metz Inc. has announced the appointment of Paul Di Franco to professional manager of Reno/Metz Group of Publishing Companies. He was most recently professional manager for Bourne Publishing Company for the past two years. Prior to that, he served as professional manager for Imusic.

Nias At Famous Music — Famous Music has announced the appointment of Basil Nias as black music coordinator. He comes to Famous from a two-year stint as head of his own, New York-based independent consulting firm, Creative Connections. He also helped found the Kelly Arts label.

Changes At Opryland — E.B. Wilkins has been named manager of Opryland Production Duplicating Services, one of the recently announced expansion projects of Opryland Prod., the videotape production company that is part of the Opryland entertainment complex. He joined WSM, the parent company of Opryland Prod., in 1960 and was operations manager of Opryland Prod. before being named manager of the duplication service. Replacing Wilkins as operations manager is Danny Wendell, who joined Opryland Prod. in 1977 as a unit manager.

Sabin Named — Distribution by Dave has added to the sales staff Pat Sabin of Longmont, Colorado. She was associated with IBM in the sales division.



Russell Moody



Ted Currier

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

DONNIE IRIS (Carousel/MCA MCA-51093)
You're Only Dreaming (3:28) (BEMA Music Co., a div. of Sweet City Records, Inc. — ASCAP) (M. Avsec, D. Ierace, A. McClain, M.L. Hoenes, K. Valentine) (Producer: M. Avsec)

The former Jagersz member came along with one of the pop/rock surprises of the year with the Top 25 single "Ah! Leah!" A hard act to follow by any standard, Iris has nevertheless come up with another irresistible mixture of gritty, fuzz-toned rock guitar and multi-layered vocals. A killer pop hook.



STANLEY CLARKE and GEORGE DUKE (Epic 19-01052)

Sweet Baby (3:46) (Mycenae Music — ASCAP) (G. Duke) (Producers: S. Clarke/G. Duke)

The work of bassman Stanley Clarke and keyboardist George Duke should be familiar by now to most contemporary jazz and even R&B aficionados. Now, the two make their bid for pop and A/C crossover with a lushly produced, mid-tempo ballad.



ALBERT HAMMOND (Columbia 11-60510)
When I'm Gone (4:22) (April Music, Inc./Albert Hammond Music/Pass It On Music — ASCAP) (A. Hammond, H. Payne) (Producer: J.E. Norman)

Hammond, who first hit the top of the pop charts in 1973 with "It Never Rains In Southern California," makes a pleasantly surprising come-back on this richly produced mid-temp pop/MOR ballad. A stellar side crew, including backing singers Jennifer Warnes, Wendy Waldman and Nicolette Larson, assist here.



LARSEN-FEITEN BAND (Warner Bros. WBS 49702)

Danger Zone (4:17) (Buzz Feiten Music-BMI/Salamani Music — ASCAP) (B. Feiten, W.D. Smith) (Producer: T. Lipuma)

Buzz and Neil get down into a brooding funk/rock mood here, as Feiten kicks out the jams with some positively nasty lead guitar licks, creeping around the ominous bass. As an LP cut, this tune garnered a promising amount of crossover exposure on B/C stations.

SPANDAU BALLET (Chrysalis CHS 2473)
To Cut A Long Story Short (3:19) (Copyright Control) (G. Kemp) (Producer: R.J. Burgess)

U.K.'s Spandau Ballet has been at the forefront of the "new romantic" musical trend in its homeland, along with genre granddaddies Ultravox, and this was the cut that catapulted the band to the Top Five of the British charts. Like Visage, trend contemporary Spandau Ballet relies heavily on electronic instrumentation for its dance-oriented atmosphere.



THE DILLMAN BAND (RCA PB-12206)

Lovin' The Night Away (3:49) (Song of Manhattan Island Music Co., a div. of Whitehaven Pub. Corp./ZIB Music — BMI) (S. Seamans, P. Frederick) (Producer: R. Hall)

This Midwest quartet packs some earnest heartland sentiment into an attractive song package that mixes an early Eagles melodic feel with a robust, earthy sax sound. The hook will remind some of "Old '55," but the vocals mark this unit as distinctive newcomers on the way up.



KELLY MARIE (Coast to Coast/Roadshow ZS6 02002)

Feels Like I'm In Love (3:50) (Desert Rain Music, Ltd. — ASCAP) (R. Dorset) (Producer: P. Yellowstone)

Disco dead? Not according to Kelly Marie, who is surrounded by a busy arrangements of horns, syndrum and strings on this breathless effort from the CBS-distributed Coast to Coast label. Bobby 'DJ' Guttardo, still one of the hottest club platter spinners around, did the hot remix.



BLUE STEEL (Asylum E-47126)

Slip Away (2:55) (Glad Rag Music — ASCAP/See Johnny Run Songs — BMI) (M. Durham, J. Herron) (Producers: R. Capone, R. Taylor, Blue Steel)

After the AOR success of "No More Lonely Nights" on the band's previous label, Infinity, Blue Steel went through a bit of a dry spell. The Texas-bred group could rebound nicely, though, with this bouncy, uptempo mix of southern guitars and rolling tumbleweed rhythms in the pop pocket.

FEATURE PICKS

TIMMY THOMAS (Marlin MARX-3348)
Are You Crazy??? (Part I) (3:37) (Happy Stepchild Music — BMI) (T. Thomas, I.J. Kitts) (Producers: F. Stonewall, H. Stone)

Taking his cue from a Richard Pryor line from the film *Stir Crazy*, Thomas serves up a funk-o-round affair here with "Yeah We Bad" repeated over and over in the manner that James Brown used to make hit after hit.

BRENDA RUSSELL (A&M 2326)
If You Love (The One You Lose) (3:58) (Almo Music Corp./Rutland Road Music — ASCAP) (B. Russell) (Producer: S. Levine)

Russell is truly a distinctive voice in the jazz and R&B worlds, as her voice and original compositions float easily between the two genres. Her light yet characteristically confident phrasing twists work beautifully here. A sure shot for B/C, A/C and jazz.

LEON REDBONE (Emerald City EC 7326)
Seduced (2:40) (Warner-Tamerland Publishing Corp./Precedent Music Ltd. — BMI) (G. Tigerman) (Producer: B. Handler)

On this true throwback from the bygone era of homegrown Southern blues and swing, Redbone "seduces" us with another of his endearing, codger-like vocal performances.

GRACE JONES (Island IS 49697)
Pull Up To The Bumper (3:40) (Ackee Music/Grace Jones Enterprises, Ltd. — ASCAP) (S. Dunbar, G. Jones, D. Mano) (Producers: C. Blackwell, A. Sadkin)

The fashionable Ms. Jones forgoes the dance/new wave fusion which marked last year's "Warm Leatherette" LP and returns to the more familiar turf of straight ahead disco. Classy club fare.

WALLER FAMILY (Dynamic Artists DA 1102)
Without You Tonight (4:21) (Hot Gold Music Pub. Co. — BMI) (J.J. Carter, Jr.) (Producer: J. Carter)

The five-member Waller Family (two sisters and three brothers) are making a most impressive impact in the South with this fine showcase for their superb high harmonies.

KC (TK TKX-1044)
Space Cadet (4:10) (Sherlyn Pub. Co./Harrick Music — BMI) (H.W. Casey, R. Finch) (Producers: H.W. Casey, R. Finch)

A warp factor synthesized take-off launches KC's first single from his solo LP, "Space Cadet Solo Flight," into an infectious Latin-funk number well punctuated with horns and keyboard bursts.

DAVID FRIZZELL and SHELLY WEST (W.B./Viva WBS 49650)

You're The Reason God Made Oklahoma (3:21) (Peso Music/Wallet Music — BMI/Senor Music/Cibie Music — ASCAP) (L. Collins, S. Pinkard) (Producers: S. Garrett, S. Dorff)

California country is the only way to describe this luscious crossover candidate from members of the Lefty Frizzell and Dottie West clans. The good country stock shows in the rich vocal performances here, although the direction is decidedly contemporary mainstream.

BILLY IDOL AND GEN X (Chrysalis CHS 2488)
Dancing With Myself (3:19) (Rare Blue Music — ASCAP) (Idol, James) (Producer: K. Forsey)

Billy Idol sets the stage for a solo career with this single that was a rock/dance club hit. Steady driving guitar and thumping bass rhythms provide the energy for Idol's urgent and echoed vocals.

MILLIE JACKSON (Spring SA 043)
I Had To Say It (4:38) (Double Ak-Shun Music Co./Kayvette Music, Inc./Possie Music Corp. — BMI) (M. Jackson, B. Shapiro) (Producer: M. Jackson, B. Shapiro)

She had to say it and say it she does. The outspoken Millie Jackson is bleeped several times here for radio purposes on this hard core rapper that's really a humorous take-off on the genre.

TOM JONES (Mercury 76100)
Darlin' (3:15) (September Music Corp./Yellow God Music Inc. — ASCAP) (O.S. Blandemer) (Producer: B. Justis)

The Welsh crooner is back once again with a real ladies song (what else?) that benefits from producer Bill Justis' fine arrangements.

HITS OUT OF THE BOX

DOLLY PARTON (RCA PB-12200)
But You Know I Love You (3:16) (TRO-Devon Music, Inc. — BMI) (M. Settle) (Producer: M. Post)

DOTTIE WEST (Liberty 1404)
What Are We Doin' In Love (3:01) (Chappell Music/Sailmaker Music — ASCAP) (R. Goodrum) (Producers: B. Maher, R. Goodrum)

MICHAEL JACKSON (Motown M 1512F)
One Day In Your Life (4:08) (Jobete Music Co., Inc. — ASCAP) (S. Brown III, R. Armand) (Producer: S. Brown III)

TOTO (Columbia 11-01056)
If It's The Last Night (3:52) (Hudmar Publishing Co., Inc. — ASCAP) (D. Paich) (Producers: G. Workman, Toto)

JEFFERSON STARSHIP (Grunt/RCA JT-12213)
Find Your Way Back (3:49) (Lunatunes — BMI) (C. Chaquico, T. Borsdorf) (Producer: R. Nevison)

Arguments Erupt Over Goody Evidence; Joel Takes Stand

(continued from page 5)
God It's Friday.

The first major witness of the week was Donald Johnson, vice president/general manager of Pickwick Records, whose responsibilities include coordination of the chain's national buying activities. He had between five and 10 conversations with Goody buyers Sam Stolon and Robert Menashe (although he considered them to be interchangeable) in the course of making three purchases of product from Goody, which included tapes of *Saturday Night Fever* and *Grease*. He said the prices charged by RSO were about \$5.75 each, while the three shipments from Goody were \$3 or less apiece, the original price Goody paid Verner. However, Johnson said that he had received no special instructions about the product, which totalled some 18,000 tapes, couldn't recall ever discussing the transactions with Levy, and called them "only a small part" of the firm's national buys.

In all, Pickwick bought over one and a half million copies of *Saturday Night Fever* and over two million copies of *Grease*, according to Johnson, who also acknowledged buying 514 cartons of UA product from Goody "which may still be in the catalog today" at lower prices than they would have had to pay UA for it.

Kenneth Holmes, chief Goody defense attorney, also brought out that today *Grease* is a cutout, with quantities available for \$1.25 each or less. However, Jacobs pointed out as well that the UA deal occurred at a time when the label was changing distributors and retailers were scrambling to return their excess stock and a similar situation didn't exist with PolyGram.

William Cunningham, the American Can audit manager who supervised the company's audit of Goody's "internal accounting procedures" in late 1979, proved to be an extremely frustrating witness to the prosecution. Although he acknowledged questioning Levy, Stolon and Goody vice president Michael Aaronson about a number of transactions including those with Norton Verner, Jeffrey Collins, and Spencer Pearce — all alleged middlemen in the purchases of the questioned product — he maintained that the memos of his interviews with Levy and Stolon were his "impressions" of the interviews, "conglomerations of facts and hypothetical situations" and did not contain any actual statements made to him by Stolon or Levy.

In his memo of the conversation with Aaronson, Collins was mis-identified as Norton Verner, as Aaronson himself made the same misidentification during his earlier testimony. Cunningham, who admitted having discussion with Holmes about his testimony before his appearance in court, stuck to his statement that the memos were impressions and not accurate narratives of the interviews despite protracted questioning by Jacobs who tried to prove that they were accurate representations of what was said. The questioning became so argumentative that at one point Judge Platt said, "you consider everybody but yourself to be dishonest, Mr. Jacobs, and you can't go through life like that."

Evidence Rules Debated

Because federal rules of evidence prohibit a statement being taken into evidence (and thus being read before the jury) if the witness doesn't assert that it is an accurate representation, the jury was treated to the spectacle of Jacobs going down the memos line by line, without reading any of it, and asking Cunningham, "What about these lines, where did you get this information?" and Cunningham saying, "these are my impressions of what was said."

Jacobs argued that the weight of the

evidence made the statements admissible, while Stolon's attorney Martin Gold argued that the rules of evidence made the statements inadmissible. Judge Platt asked for and received from both sides written briefs on the question, which he has not yet ruled on. Fragments of the statements which were read out of the hearing of the jury included such lines as "Mr. Levy said" and "Mr. Stolon said" and various lines in quotes, which at one point moved Judge Platt to observe "something doesn't ring true," while Jacobs called Cunningham's testimony that his memos were only of general and hypothetical situations significant to the audit "somewhat implausible."

Attention then turned to PolyGram's specially prepared printouts listing sales and free goods of a number of titles to

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Tape, Audiophile, Midline Sessions Set For NARM

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) has added new sessions to its agenda of seminar and workshop panel discussions scheduled for its convention, to be held April 11-15 at the Diplomat Hotel in Hollywood, Fla.

Among the topics added to this year's convention seminar list are panel discussions on selling midline product, another focusing on audiophile product and a session on how to better exploit new tape merchandising and packaging.

Representatives from various labels will comprise the panel that will focus on the topic "Marketing Mid-line Catalog Product for Maximum Profit." Prior to the label panel, Joe Bressi, vice president of marketing for Camelot Music, will chair the session and make a slide presentation on how to actively merchandise midline product. Harry Suttmiller, record and tape buyer for the Gold Circle discount store chain, will also make a presentation on how such product can be effectively merchandised at his stores, which are serviced by rack jobbers.

The label panel will emphasize ideas pertaining to manufacturers advertising, merchandising and promotional support in selling the midline product. The panel will consist of Gordon Bossin, vice president of sales and distribution, Arista Records; Walter Lee, vice president of sales, Capitol Records; Larry Gallagher, vice president of sales, RCA Records; Marvin Hefler, national sales manager for special markets, WEA; Thomas McGuiness, vice president of marketing and branch distribution for CBS; and Sam Passamano, Jr., executive vice president, MCA Distributing Corp.

Audiophile Session

Advanced audio technology and the resultant product will be reviewed during a seminar titled, "The Sounds of Tomorrow Today," which will be included in NARM's opening business meeting's multi-media presentation titled, "Plan To Be There."

A more detailed examination during a separate seminar will be offered April 14, where the different audiophile technologies will be explored. The session will be chaired by John Marmaduke, president of Hastings Books and Records. A discussion of advanced sound technology will be conducted by Lou Albargano, followed by a perspective of the future by Soundstream president Dr. Thomas Stockham. Other seminar participants include music trade journalist Sam Sutherland and Steve Krauss, president of Nautilus Recordings. Product from com-

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THIS MUSIC OF BUSINESS — The Beach Boys and manager Jerry Schilling have split. Schilling will handle the solo career of Beach Boy Carl Wilson while the group will be handled by Jerry Weltraub . . . In addition to the widely reported *Country Man* reggae flick, Island head Chris Blackwell is financing another reggae film featuring Jamaican soulman Toots Hibbert called *No Place Like Home*. Blackwell is also choosing a film vehicle for Grace Jones.

HERE NOW THE SHMOOZ — Ringo Starr and CBS have split up just a week before the release of his Ron Wood-produced Portrait LP, "You Can't Fight Lightning," which featured contributions from George Harrison and Paul McCartney. Starr did not help illuminate matters when, two days later, he pulled a no-show on the *Barbara Walters Show* . . . David Bowie returns to New York in two weeks from his tax-sheltered Swiss digs. Firming up a record deal will take second place to finalizing some movie deals . . . Dave Edmunds, in town for the release of the Kampuchea album, reports that Rockpile's Billy Bremner and Terry Williams will tour with him, leaving Nick Lowe to Jake Riviera . . . Look for Spring tours from The Clash and Bob Dylan . . . Bob Seger is recording in Detroit while Capitol mulls the fate of its taped live performances of Seger in Boston. Similarly, CBS is taping live performances of Garland Jeffreys' European tour with the Rumour . . . U.K.'s Beggar's Banquet will do the same at Gary Numan's farewell concerts in London this spring . . . The Brothers Gibb



BLUE SUEDE 'N' WHOLE WHEAT — Mr. "Blue Suede Shoes," Carl Perkins, is currently touring with NRBC and the Whole Wheat Horns. The group, pictured at a recent performance at My Father's Place in Roslyn, will perform at Privates on April 2.

Cash Box photo by Jay Berman

are set to record in Miami . . . On the heels of the cancellation of the Eric Clapton tour, at which they were to have opened, The Fabulous Thunderbirds have scored opening spot on the Tom Petty tour . . . Jerry Butler has ankle Philadelphia International. Is PIR supergroup The O'Jays set to follow former labelmate Lou Rawls to Epic? . . . Stiff/America has signed the Stranglers . . . Cotillion/Walden publishing has signed writer/performers Wendy Waldman and Desmond Child . . . Tom Verlaine has taken a breather from recording. Warner Bros. has pushed the release date of his LP to September.

BULLETIN BOARD — We picked up the best vibes at a music biz office this year at Columbia Records Wednesday, the day that Andrea and Arthur Levy (head of media services) became the proud parents of eight pound six ounce Zoe, almost a month past her due date . . . Also, congratulations to E/P/A's associate director of national album promotion, Harvey Leeds, on his upcoming marriage to Nancy Levis. They'll march down the aisle to the sounds of the Widespread Depression Orchestra.

LONG DIE PUNK MUSIC — On April 9 the Ritz will premier *DOA*, the full-length filmed account of the Sex Pistols' 1978 tour of America. The movie grippingly documents a career that was architected to self-destruct. The Leck Kowalski-edited film mixes footage of the group's assault on parts of the country that were significantly unreceptive to their music (like Tulsa, Baton Rouge and Dallas) with stoned-out backstage interviews with Sid Vicious and Nancy Spungin (both of whom would be dead six months later) and performances by groups like Sham 69, X-Ray Spex, the Dead Boys and Generation X (all of whom have since broken up) and serves to offer a captivating portrait of music that was either a last gasp or a first breath. Look for a Dead Boys reunion to accompany the screening.

IT'S THE RIGHT TIME FOR BUSINESS

— A recent Record Bar newsletter reported that some southern stores could not stock the issue of Rolling Stone with the nude John Lennon on the cover, while some that did were picketed by local religious organizations . . . Along these lines, the Disc Records chain has refused to stock the *Human Sexual Response* album on Jem . . . Estimates have the Rolling Stones losing about 200,000 record sales from accounts that will not handle their "Sucking In the '70s" album . . . Ticketron refused to print up tickets for a show by the Dead Kennedys at Irving Plaza (on the heels of A&M's refusal to press and distribute the I.R.S. album). We are quite certain that the group will fare no better with their upcoming



HE NO POP-EYE — Kid Creole member Andy Hernandez, aka Coati Mundi, recently performed his Ze/Antilles rap record, "Me No Pop-Eye," during the Ritz' rap night. Mundi, with an unidentified partner, is pictured above.

Cash Box photo by Jay Berman

single, "Too Drunk To F--k" . . . Meanwhile, The Plasmatics, featuring the crusadin' queen of civil liberties, Wendy O. Williams, have laid down some studio tracks reflecting their recent legal problems, including "A Pig Is A Pig." She'll perform, er, testify in Cleveland, April 8 . . . Finally, stretching tolerance to its last limits, on April 1, Max's Kansas City has booked a Boston band called The Dead Kennedys.

THIS WAS ELVIS — RCA is releasing a two-record set of tunes from the forthcoming Warner Bros. flick *This Is Elvis*, the authorized Elvis Presley film which will combine footage of real events and performances alongside "recreations" of behind-the-scenes events in Presley's life. Material will include previously unreleased Presley performances from the circa '56-'57 appearances on the Tommy Dorsey, Milton Berle and Ed Sullivan shows. Also hear Presley's swearing in the army in March '58 and excerpts from his Hy Gardner interview from July '56.

SNIFFS 'N' SHORTS — Bruce Springsteen biographer Dave Marsh has pacted with UK/Eel Pie to do an authorized biography of The Who . . . Arista has signed Leah Kunkel . . . Geffen Records denies signing Marvin Gaye. In a late February interview with England's NMWE, Gaye made it clear, however, that he and Motown were coming to the end of their road . . . Stiff is set to domestically release Adam and The Ants' first LP, "Dirk Wears White Sox," as well as a live concert of the abortive Rainbow concert featuring six New York bands. The title: "Start Swimming." The prefix: Sink 1. Will Burch, of The Records, is now co-managing Carlene Carter.

aaron fuchs

CONCERTS FOR THE PEOPLE OF KAMPUCHEA — Various Artists — Atlantic SD 2-700 — Producer: Chris Thomas — List: 13.98

Recorded in late December of 1979 at a London concert to benefit the starving refugees of Kampuchea (Cambodia), this live album just might represent the greatest collection of British talent ever assembled on one stage. Feisty performances by The Who, Pretenders and Elvis Costello highlight this stunning two-record set. Thanks to the skilled production and engineering talents of Chris Thomas and Bill Price, every one of these Hammersmith Odeon sets is a high quality effort. The album also contains strong music from Queen, The Clash, Rockpile, concert organizer Paul McCartney and a whole slew of British rock's royalty.



ZEBOPI — Santana — Columbia FC 37158 — Producer: Devadip Carlos Santana — List: 8.98 — Bar Coded

Santana proves once again that he is one of popular music's most accomplished and versatile guitarists, as he returns to the heavily percussive latin rock sound of his "Abraxas" days after his last jazz excursion. Songs like "Winning" and "Changes" show he can still stay contemporary, but the majority of "Zebop" stands as a voyage into that hypnotic Latino style of yesteryear. Songs like "Hannibal," "El Papa Re" and the inspired instrumental work on "American Gypsy" and "I Love You Much Too Much" illustrate that the salsa style rock that Santana pioneered is still as infectious as ever.



DIRTY DEEDS DONE DIRTY CHEAP — AC/DC — Atlantic SD16033 — Producers: Vanda and Young — List: 8.98

Until now, this 1976 recording stood as the AC/DC album that got away, never seeing release in the U.S. However, thanks to the success of "Back In Black," Americans can hear this band of Aussie hellions in its rawest and most raucous state. The late great Bon Scott was handling vocal chores then and the band was sporting a little different line-up, but Angus Young's guitar riffs were still musically akin to being hit upside the head by Dirty Harry's magnum .44, and AC/DC's X-rated lyrics were even more prevalent. Top cuts include such blue classics as "Big Balls" and "Squealer."



BARRY & GLODEAN — Barry and Glodean White — Unlimited Gold FZ 37054 — Producer: Barry White — List: 8.98 — Bar Coded

The Godfather of spoken soul teams up with wife Glodean for his latest effort, and it turns out to be his strongest LP effort in years. White finally has a partner for his pillow talk, and the sensual conversation heats up a lot faster with the constant repartee. The LP is also more percussive and downright soulful than his most recent offerings, as exemplified by songs like "I Want You" and "This Love." Alternating between steamy love odes and stringfilled up-tempo tracks, "Barry and Glodean" becomes a bright transition in this famed R&B crooner's career.



FEATURE PICKS

BLIZZARD OF OZZ — Ozzy Osbourne — Jet JZ 36812 — Producers: Osbourne, Diasley, Kerslake and Rhoads — List: 8.98 — Bar Coded

The cover of Ozzy Osbourne's debut LP is a dead give away for the music, as "Blizzard of Ozz" sounds like Black Sabbath circa 1970. The material is better produced and more contemporary, but it's still as ominous and overpowering as old Sabs. A veteran British metal quartet featuring riff man extraordinaire Randy Rhoads and old Uriah Heepster Lee Kerslake supports that legendary Osbourne whine. Top tracks are "Crazy Train," "Suicide Solution" and "No Bone Movies."



HONI SOIT — John Cale — A&M SP-4849 — Producer: Mike Thorne — List: 7.98 — Bar Coded

Cale uses the metaphor of war and the battle of the sexes better than just about anyone in modern rock, and "Honi Soit" is no exception. The old Velvet Underground's newest effort is a lot more commercial than last year's live "Sabotage" as the melodies take up where "Paris 1919" and "Helen Of Troy" left off. Much of the material was written spontaneously in the studio, but he renders the lyrics with such haunting conviction that they seem the product of years of toil.



CARL WILSON — Carlbou NJZ 37010 — Producer: James William Guerclo — List: 8.98 — Bar Coded

The Beach Boy strays far from home base on this tight R&B-tinged rock effort. Fine production helps the singer-guitarist through a nice set of bottom driven straight ahead rockers and summery ballads. Beach Boy fans will find familiar material to old tracks like "Leaving This Town" and "The Trader." Side one rocks convincingly, but side two features some subdued gems including "Hurry Love" and the Disney Girls-styled "Seems So Long Ago."



LIVE IN TASMANIA — John Fahey — Takoma TAK 7089 — Producer: Peter Noble — List: 8.98 — Bar Coded

Fahey's third worldly, acoustic folk/jazz guitar stylings may remind some of the work of Brazilian guitar folk/jazzist Egberto Gismonti. And although Fahey's work leans more to the western and bluesy side of the Atlantic, relying more heavily on simple melody and rhythms, the guitarist achieves a soothing level of transcendentalism. However, on "The Approaching Of The Disco Void," Fahey sufficiently displays his command of polyrhythmic and atonal counterpoint. AOR and adventurous jazz programmers should give a listen.



MARMALADE — G&P Records GP 1001 — Producer: Jnr Campbell — List: 7.98

The old "Reflections In My Life" crew has regrouped and sound in fine fettle on their debut for G&P Records. Their resilient harmonies, sweet pop hooks and Brit bubblegum sound is every bit as engaging as it was in their heyday during the late '60s. Better suited for the pop-A/C market now, the band should find success with "Oh Susie," "Good Luck To You" and "Lady Jane." Nostalgic and soothing.



NEW AND DEVELOPING ARTISTS

FAST FONTAINE — EMI America SO-17044 — Producer: Paul A. Rothchild — List: 7.98

This hot rocking Detroit-grown band has a gritty R&B/rock style that is at times reminiscent of good friends Bob Seger & The Silver Bullet Band. Led by the vocals and chugging rhythms playing of Fontaine Brown, the sextet flies through a fast-paced collection of 10 songs that scream for AOR hot rotation. The band doesn't do anything new, but its full tilt style of power rock is long on energy and memorable hooks. Top tracks are "In Real Life" and "Bootleg Woman."



PASSAGE — A&M SP-4851 — Producer: Louis Johnson — List: 7.98 — Bar Coded

Brothers Johnson bassist Louis Johnson mines new territory. Contemporary Christian fusionwise, with the group Passage. And while the music on this beautifully crafted LP is spiritually guided, it still has that unmistakable progressive R&B/funk sound of The Brothers Johnson. Louis has recruited wife Valerie and close friend Richard Heath for the effort, and the threesome, along with a posse of fine studio musicians, marry R&B with the Lord in an arresting new fashion.



CAT TRICK — Lauren Wood — Warner Bros. BSK 3517 — Producer: Peter Burnetta — List: 7.98 — Bar Coded

The cover, showing a black and white photo of Wood with emerald green cats' eyes, hints that this is no ordinary LP, and it proves to be one of the A/C highlights of the year. Wood's composing talents have been discovered by Cher and Nicolette Larson already, but her fetching blue eyed soul-style sounds akin to a female Michael McDonald, and adult pop programmers should go for Wood hook, line and sinker. Top tracks are "What I'd Give For Love" and "In The Dark."



SNAPI SNAPI — The Cretones — Planet P-15 — Producer: Peter Bernstein — List: 7.98

The Cretones proved that it could write some pretty nifty pop tunes last year with Linda Ronstadt recording two brisk numbers called "Mad Love" and "Real Love." But the group's first album drifted into obscurity and it was passed over as just another L.A. wave band. "Snap! Snap!" shows that this four-some can write and play with the best of them. The new-pop-meets-So-Cal-soft-rock style really comes across on songs like "Love Is Turning," "I Can't Get Over You" and "Hanging On To No One."



JUST LIKE ME — Terry Gregory — Handshake JW 37131 — Producer: Mark Sherrill — List: 7.98

Right on the heels of new LPs by Rosanne Cash and Juice Newton, Handshake's Terry Gregory throws her hat into the country crossover ring. Gregory's debut effort is full of potential pop country crossover tunes, spanning a range from ballads to bright up-tempo numbers polished to an A/C or Top 40 sheen. Top cuts here are the catchy country ballads "Cinderella" and "You Beat Any Dream I've Ever Had" and "Love Left Over." For A/C, country and Top 40 formats.



Majors Monitor New Preview Unit In Tower Test

LOS ANGELES — The Comline Corp. of Bellingham, Wash., in conjunction with New York-based Media Communications, Inc., has developed Soundbar, self-contained, free standing record previewer and private listening device. Designed for in-store promotional use, the Soundbar currently comes in two models: a 12- "station" sampling unit for larger outlets and a more compact, single station device. Each model has the capacity of preview selections from 12 different LPs, via separate push button keyboard panels, over individually attached headphones.

The circular, six-foot diameter Soundbar I is presently being test marketed at Tower Records' Sunset Blvd. store here following similar tests at the Musicland outlet in Northridge, Calif. and Sam Goody's in New York. According to Judie Schutt, vice president of Comline, the device utilizes a standard 4-track radio cartridge for each LP preview as part of a 12 stack insta-cart. Each cart runs in a continuous 10½ minute loop, automatically shutting off at a cue tone.

As part of its current test, Comline is featuring recently released LPs by both new and established artists on the Soundbar unit, although the company has not yet reached any sale or leasing arrangements with record labels or radio stations at this point.

"We'll be taking the Soundbar down to the NARM convention in Florida to create additional interest in the device and begin selling the idea," noted Comline's Schutt. "We want to be flexible in marketing the device, as it can be used a number of different ways.

"The retail outlets themselves could possibly buy or lease the machines and offer the stations to the labels; or perhaps the labels would subsidize the use of the machine in full. On the other hand, there could be a number of avenues for cooperative uses between local radio, the labels and the stores, as each cartridge can be custom designed."

Sells New Acts

Several major record companies are monitoring the effectiveness of the Soundbar at Tower, taking periodic unit counts of the LPs featured and stocked in the bins above each listening station. Each station rack has space for up to 35 copies of the album previewed and, according to one label sales representative who has been keeping tabs on the bin sales, the machine has been particularly effective in selling product by newer artists.

"I've been asked to track sales from the

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AFM President Opposes Cutbacks In NEA Funding

LOS ANGELES — American Federation of Musicians (AFM) president Victor W. Fuentelba last week told the House Subcommittee on Interior Appropriations in Washington that no reductions should be made in funding to the National Endowment for the Arts (NEA).

Fuentelba, who is also general vice president of the Department for Professional Employees of the AFL-CIO, said that the proposed reduction in federal funding to the NEA — from \$158 million to \$88 million — would "drastically affect the livelihoods of thousands today and in future generations."

"Music strengthens the cultural heritage of our society, as it represents peoples and tastes of diverse backgrounds," Fuentelba added during his address to the committee.

He said that musicians rely on a steady income and that steady income to musicians and other artists in the U.S. depends largely upon the efforts of the NEA. He

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Chappell Bows New Print Format With Police Folio

LOS ANGELES — Chappell Music Co. is introducing a new printed music format with the release of the first mini-folio of four songs from The Police's platinum selling "Zenyatta Mondatta" LP.

Distributed by the Hal Leonard Publishing Corp., exclusive distributors for all of Chappell's print product, The Police's mini folio is a 9" x 12" soft cover publication that retails for \$2.95. The four songs included are the hit singles "De Do Do Do, De Da Da Da" and "Don't Stand So Close To Me," plus "Canary In A Coalmine" and "Driven To Tears."

In making the announcement about the configuration, Chappell president Irwin Robinson said, "Given the current economic climate, Chappell feels that new creative approaches to printing music have to be found in order to attract buyers and stimulate the marketplace. The first innovation that Hal Leonard and Chappell are introducing is this mini-folio, which includes four songs for \$2.95.

Robinson went on to say that the mini-folio would give Chappell a competitive edge in the industry, where single sheets are rising and some companies are charging as much as \$2.50 for one song. He added that another new Chappell idea, the practice of gatefolding sleeves, is also proving of great convenience to the user.

FOR METALLURGISTS ONLY — When Columbia Pictures decided to make a movie based on the sci-fi cum mythology magazine *Heavy Metal*, a head-banging soundtrack was a given. Such ear ringing acts as **Van Halen**, **Blue Oyster Cult**, **Black Sabbath**, **Judas Priest**, **Cheap Trick**, **REO Speedwagon**, **Heart**, **Journey** and **Devo** (a little Future Shock music is always needed) are contributing to the score, which will see a release in July on the Full Moon/Asylum label. All of the acts will be presenting new, original material and **Elmer Bernstein** (*Magnificent Seven*, *Ten Commandments*) will supply the theme music. Thirty of the world's top animators have been assembled for the comic book-put-to-screen project, and the film will be produced by *Animal House* producer **Ivan Reitman**.

TEX MEX JUMPING BEAN — The crowned emperor of Tex Mex nuevo wavo, **Joe King Carrasco** (nee **Joe Teutsch**), jumped into **Cash Box** recently for a short visit to talk of his travels and the average number of leaps he takes during one of his frenzied shows (it's 27). The gangly Austinite spent most of the conversation leaping out of his chair, but we did contain him long enough for him to tell us what inspires his unique Tequila-soaked style. "I get most of the inspiration for my songs from kicking around in the jungles of the Yucatan, but I also spent a year living in L.A. in the Pico-Crenshaw area," said Carrasco. "It's inspiring because, while it's not quite the barrio, there is a feel, a pulse coming out of the ground there." On the road since September with the release of his debut album, Carrasco said he enjoyed touring Europe on the Son Of Stiff Tour. He was most intrigued with places in Spain, Portugal and Italy where people had never seen live new rock music before. "They went crazy," explained Carrasco. "The crowd rioted at several stops along the tour." Carrasco, who uses Nike tennis shoes for his famous in-concert leaps, said that playing what he termed "those third world countries" readied him for recent midwest performances in Kansas and Oklahoma. "They're just learning to pogo in that section of the country," he laughed. Carrasco and his band The Crowns, are currently working on tunes like "Es La Onda (That's The Groove)" for their next album "Turn Left At Nogales," which he says will still have that Farfisa propelled Tex-Mex flavor.



WHEN IRISH EYES ARE SMILING — Dublin-based wonder group **U2** was in Los Angeles recently for its first local live performances. The band's bassist **Adam Clayton** (l) also celebrated his 21st birthday while in the City of Angels. Pictured with Clayton is **U2** guitarist **The Edge**.

remixing tracks for an upcoming I.R.S. album . . . "Purity Of Essence" is the title of the new **Rumour** release on Hannibal Records. The band will be supporting **Garland Jeffreys** on his national tour in April . . . Nice to see that **X's** "Los Angeles" LP garnered the #8 spot in New York *Rocker* magazine's 1980 readers' poll . . . Ireland's finest, **U2**, set a house record for attendance at Bill Graham's Old Waldorf two weeks ago . . . Noted English keyboardist **Paul Carrack** has joined **Squeeze** . . . Epic Records will host an evening at the O.N. Klub in L.A.'s Silverlake area April 2 that it is billing as "Night Of The Living Videos." The label will screen videos by **Adam And The Ants**, **Ian Dury & The Blockheads**, along with other new rock and soul artists. A live DJ will be on hand and food will be served . . . MCA/Carousel artist **Donnie Iris** will kick off the third leg of his national tour in Ft. Pierce, Ala. April 24. "You're Only Dreaming" is his next single.

TOM PETTY AND THE FASTBREAKERS — **Tom Petty** and the **Heartbreakers** will play a two night stand at the Inglewood Forum in late June and the concerts will be booked by **Kareem Abdul-Jabbar**? Yes the L.A. Lakers' gentle giant has an agreement with boss **Jerry Buss** that allows him use of the Forum one night a year for eight years, in addition to his million dollar a year contract. Petty concerts are usually promoted by **Jim Rismiller** on the West Coast. But Jabbar and his on the ball promoter **Larry Vallon** offered Petty a good deal, dates that fit right in with his summer touring agenda and a chance to work with the much admired Lakers' center. Jabbar, who originally planned a charity benefit for this period, has put that idea on the backburner and will pocket in excess of \$100,000. Although the one off gigs are somewhat offsetting to Rismiller, Lookout Management and Petty will continue their relationship with the concert promotion mogul, and he will book Petty dates in the future.

MUSIC FOR FILMS — The soundtrack to *Superman II*, which will of course be composed by **John Williams**, will be laser etched . . . **Joni Mitchell**, who is currently working on an album that signals a return to her simpler "Court And Spark" sound, makes her acting debut in and contributes the title song to a Canadian film called *Love*, which is in post production. Due for a fall release, the project, which is a series of short vignettes written and/or directed by women authors about their personal visions of love, features Mitchell, **Mal Zetterling**, **Nancy Dowd**, **Penelope Giliatt**, **Edna O'Brien** and **Gale Greene** . . . *Rock Show*, a film featuring the concert highlights of **Paul McCartney** and **Wings'** 1978 "Wings Over America" tour is now on limited engagement run at the Cinerama Dome in Hollywood . . . **Kool And The Gang** are reportedly working on a soundtrack to a film called *The Rock Hobbit*, which is based on the legendary J.R.R. Tolkien novel trilogy. Other acts that may contribute to the score are **Sting**, **Fleetwood Mac** and **Pink Floyd** . . . *Private Lessons*, a love-comedy produced by Barry & Enright Films, Inc. that will most likely see a U.S. release some time before next year, features music by **Rod Stewart**, **Air Supply**, **Earth, Wind & Fire**, **Crazy Horse**, **Randy Van Warmer**, **Willie Nile** and **John Cougar** . . . Columbia newcomers **Great Buildings** will be featured on an upcoming edition of CBS' answer to a children's *20/20*, *Kids To Kids*. The band will be explaining the ins and outs of a recording studio and performing on the show, which airs one Sunday a month at 7:30 p.m. The Buildings will guest on the program sometime in June . . . Former **Righteous Brother** **Bill Medley** will sing and appear in the forthcoming motion picture *Rocky III*.

STARSHIP ON THE TUBE — The April 3 edition of ABC-TV's *Fridays* will mark the official reunion of **The Jefferson Starship** and **Grace Slick**. The Ship will perform "Find Your Way Home" from the upcoming "Modern Times" LP, which is due out April 6. *Saturday Night Live* regular and Warner Bros. recording artist **Father Guido Sarducci** will host the show that evening.



BACK AGAIN — Moving into the second leg of his national tour in support of his current LP, "Back On The Streets," and the single from the album, "Ah! Leah!", Carousell/MCA recording artist **Donnie Iris** recently performed at Detroit's Harpo's. Pictured are (l-r): **Denise George**, regional promotion manager, MCA; **Iris**; **Marty Lee** of **Iris'** band; **Steve Kostan**, WABX music director; **Kevin Valentine**, **Albritton McClain** and **Mark Avsec** of **Iris'** band; and **Sam Calle**, regional promotion manager, MCA.

RADIO

AIR PLAY

DID YOU KNOW — Make up your own mind. **Blondie's** "Rapture" may contain a word that the FCC would probably take exception with, but then all rules seem to get stretched from time to time. Yes, it's one of those seven words that **George Carlin** so eloquently spoke of; something about digital manipulation. . . . There really is a radio station with the call letters **WKRP**, but not in Cincinnati. This one's in Dallas, Georgia that is, and is a 1,000 watt country-formatted daytimer that has had these call letters since September 1979. . . . **WBCN/Boston** recently celebrated its 13th anniversary as a progressive AOR rocker. At nearly the same time, **WBRU/Providence**, Brown University's commercial radio station, is also celebrating its 13th year as a progressive rocker. **WBRU**, which is staffed by Brown students, also has the distinction of being the oldest continually running college station, first hitting the air waves in 1936.

FOR YOUR INFORMATION — Continuing with anniversaries, **KOME/San Jose** just celebrated its first 10 years of progressive AOR broadcasting throughout the San Francisco Bay Area. Feb. 1, 1971 was **KOME's** first day on the air, so on Feb. 1 this year, the station turned back the clock and played cuts from the top albums featured on the station 10 years ago. **KOME** is also throwing parties for its listeners all year, the first being held at The Cellar, where video tapes of **Rod Stewart**, **Fleetwood Mac** and **Blondie** were shown. . . . **WKTU/New York** air personality **Al Bandler** was recently honored by the Kiwanis Club of Bensonhurst and Bay Ridge, Brooklyn and Stellar Prod. for his efforts in helping to raise \$4,000 for the Italian earthquake victims by hosting and promoting benefit concerts by local bands. . . . The **SESAC** licensing organization will be hosting a hospitality suite during the National Assn. of Broadcasters' (NAB) 59th annual meeting in Las Vegas April 12-15. **SESAC** will also be celebrating its 50th year in the business.

MUSIC CONTEST ENDS — An ambitious four-month music contest sponsored by **KEZY/Anaheim**, International Automated Media (IAM) and Coast Music, came to an



end on Jan. 15 with the grand prize winner awarded time in the production facilities of IAM for the recording and mastering of a two-sided single. The contest was designed to discover, assist and promote Southern California musicians and songwriters (*Air Play*, Dec. 27, 1980). The single was also aired on **KEZY** along with an interview of the winners.

STATION SALE — Affiliated Broadcasting, Inc., has purchased **WAIV-AM&FM/Jacksonville**. **John Winkel**, vice president of Affiliated Broadcasting, has become general manager, and **Joseph McCluskey** has been named general sales manager. Affiliated also owns stations in Seattle, Sacramento, Cincinnati, Springfield, Maine and White Plains, N.Y.

NEW SYNDI SHOW — Playboy Enterprises and syndication firm Westwood One are co-producing *The Playboy Advisor*, a weekly series of 10 90-second features taken from the pages of *Playboy Magazine's* popular column. The series is targeted towards the 18-34-year-old demographic and is guaranteed to encompass only those subjects deemed appropriate for radio air play. The new program will be hosted by **Eric Chase** and produced by **Karen Shearer**.

HANDS ACROSS THE WATER — BBC Radio has put together a new documentary series called *The Producers*. The series of 12 one-hour shows is to be distributed worldwide and will feature record producers such as **Todd Rundgren**, **George Martin**, **Richard Perry**, **Tom Dowd**, **Roy Thomas Baker** and **Quincy Jones**. The series of shows will also surface in the guise of a book published by BBC Radio.

NETWORK NEWS — Look for **Chuck Renwick** to become executive vice president, network development, NBC Radio. **Renwick**, executive vice president, network radio, NBC, has done a great job with *The Source*, and it looks like NBC Radio has put him in just the right spot to help realize the NBC's intention of developing multiple networks. Also look for a vice president/general manager to be appointed to both *The Source* and the NBC Radio Network. According to NBC, based on Arbitron data comparing Fall 1980 with Fall 1979 for persons 12+, 6 a.m.-midnight, Monday through Sunday, its FM group, consisting of **WYNY/New York**, **WKYS/Washington, D.C.**, **WKQX/Chicago**, and **KYUU/San Francisco**, has generated the largest audience growth of any major FM group in the country over the past year. NBC's studies reveal an increase of 518,200 listeners, with three of the four stations among the top five in their respective markets. **WKQX** is ninth in its market. In a related matter, the NBC FM Group has retained the services of **Trout & Ries Advertising** in an exclusive agreement to position its stations in their respective markets. **Trout & Ries** is the firm that conceived the "Radio: It's Red Hot" campaign for the Radio Advertising Bureau (RAB). . . . The ABC FM Network kicked off its 1981 *Supergroups In Concert* series with **The Police** on March 28. . . . The Mutual Broadcasting System has expanded its Dallas operation and opened a national sales office there with **John Butler** named as vice president and Southern sales manager.

NEW JOBS — **Joe Parish** was named vice president and general manager at **WPLJ-FM/New York**. **Parish**, who comes to the ABC owned FM outlet from the network's San Francisco AOR **KSFX**, replaces **Nick Trlgony**, who recently resigned to join **KIKK-FM/Houston**. . . . Congratulations to **Steve Summers**, who has become the music director and afternoon drive personality at **WDRQ/Detroit**. **Summers** has been with **WDRQ** for nine months and previously held the 6-10 p.m. shift. . . . **Frank T. Haye** has become the general sales manager at **KDIA/Oakland**. . . . **Doug Flodin** has been named promotion director for the **Drake-Chenault** syndication company. . . . "**Little John**" **Smith** was named manager of programming, promotions and public relations at **WDXK/Rochester**. . . . **Bill Gamble** has resigned as program director at **WEFM/Chicago** as well as his post of national PD for General Cinema Corp. . . . More resignations, as **Harry Nelson** has vacated his PD post at **KSLQ/St. Louis**, and **Jim Herron**, PD and morning man at **WAVA/Washington, D.C.** has also resigned. **Herron** will remain at the station on the air and will assist with the programming until a permanent replacement is found.

mark albert



JOURNEY ON U.S. PROMO TREK — Members of Columbia recording group *Journey* recently embarked on a windjamming tour of 30 major cities and 120 radio stations to support its latest LP, "Captured." Pictured are (l-r): **Jim McKeon**, CBS; **John Fagot**, CBS; **Alan Sneed**, WKLS program director; **Steve Smith** of the group; and **Alan Oremen**, CBS.

Weekend Programming Shifts To Draw Declining Ad Dollars

(continued from page 5)

greater appeal to the teens, and they are the targeted audience for an AOR."

Syndication firms have also become a prime source for special long form programming. Whether it's marathon rock programs like **Drake-Chenault's** upcoming 52-hour *Silver Anniversary History of Rock and Roll*, **Westwood One's** 48-hour special, *The Rock Years*, or weekly programs like the *Dr. Demento Show*, which airs on more than 150 stations every Sunday evening, programmers are finding these types of programming to be viable marketing tools that can be promoted to listeners and advertisers during the week.

While many stations utilize some form of network or syndicated packages, just as many program directors like to design their own in-house specials as well.

Tony Berardini, PD at **WBCN/Boston**, said the weekend programming on **WBCN** was virtually the same as during the week. "We don't really get out of character, except on Sunday evenings when we air the *King Biscuit Flower Hour* concerts from 11 p.m. to midnight and the *WBCN Basement Tapes* from 10-to 11 p.m.," **Berardini** said.

Berardini explained that the *BCN Basement Tapes* were locally originated live concerts to help promote up and coming bands, as well as a sprinkling of local acts. In addition to the live airing of a concert, the tapes are then re-broadcast at a future date. Since 1979, the station has broadcast live performances of new groups like the **Fools**, the **Vapors** and the **Bus Boys**, as well as established name acts like **Heart** and **Roxy Music**.

New Music Introduced

"Sundays used to be considered throw away days programming-wise. The *BCN Tapes* are not that at all; they serve a few purposes. For one, they are right in line with our character in presenting new groups to our listeners. Some of the bands we broadcast live back in 1979, nobody ever heard of. Now groups like **Police** and **Devo** have quite a following. It serves to reinforce to the listener that **WBCN** is committed to exposing new artists so when we play a group no one has heard of today, they tune in because that nobody we play maybe tomorrow's big star."

Paul Payton, PD at **WCCC-FM/Hartford**, admitted that too much out of format programming actually hurt the station in the last ratings period during the weekend days-parts. "What we have done here is reduced our fixed commitment to non-standard programming. We moved the *BBC Rock Hour* from 8 p.m. to 11 p.m. on Sunday nights, and we follow that with a local jazz oriented show from midnight to 3 a.m. The rest of the time we present our usual fare so if somebody new is listening, they will have a good idea of what we are all about."

Payton, **Berardini** and others surveyed did stress, however, that any specials,

music or otherwise, should be in character with the station's image. **Richard Harker**, program director at **Top 40 KGW/Portland**, said, "Listening tends to go down on Sunday, so we try to highlight or add something without deterring too far from the station's consistency. We have a **Top 62** countdown Sunday evenings, but that keeps with our image of playing the hits. Your audience is basically the same as it is during the week, so if you shift too much trying to second guess your audience, you'll lose them."

Public Affairs Useful

Many stations do try to cultivate a more active listening audience on Sundays with music specials, concerts or countdowns. But on the other hand, today's news and public affairs programs are becoming just as important in attracting listeners, where at one time they were simply throw aways. Programs such as *The Source's* magazine show, *The Source Report*, and **ABC's** *Issues And Answers* have been very successful for stations. **WBCN's** **Berardini** said that his station's radio magazine, *Boston Sunday Review*, which airs every Sunday morning from 8 a.m. to noon, was voted as the #1 talk show in town by the *Boston Globe Readers Poll*.

Yet, many public interest groups are concerned that if radio deregulation goes into effect, broadcasters will drop public service and public affairs programming in favor of more commercials or music.

"I wouldn't change or drop our *Boston Sunday Review* for anything," **Berardini** stated. "It has become a major part of our image. Many broadcasters, unfortunately, see public affairs shows as a burden and an expensive endeavor. To a point it's true, because you need people to gather the information and produce and present it properly. But these programs have become very vital to us. People today need to be informed and FM broadcasters need to become full service stations to the listeners that comprise the older demographics that have grown up with the station. If these information shows are done haphazardly, just thrown together, then they will become what they used to be on Sunday — garbage, throw away programs. Listeners won't tolerate that."

Sandusky Taps Brooks To Head Radio Division

LOS ANGELES — **Toney Brooks** has been named president of the radio division of **Sandusky Newspapers**. **Brooks** is replacing **Eric Hauenstein**, who recently resigned. He will also maintain his current position as vice president and general manager of **Sandusky's KBPI/Denver**.

Sandusky also owns **KZAM-AM & FM/Seattle**, and **KDKB/KDJQ/Phoenix**, which were sold to **Sandusky** by **Hauenstein** over two years ago. The company will also own **KWFM/Tucson** pending FCC approval.

LP Chart Position

12 AC/DC • BACK IN BLACK • ATLANTIC
ADDS: None. **HOTS:** KZEW, WLIR, KROQ, KMGN, KMET, KBPI, WBLM. **MEDIUMS:** None. **PREFERRED TRACKS:** Title, Money, Shook, Pollution.
SALES: Good to moderate in all regions.

7 MOST ADDED

106 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC
ADDS: WWWW, WCCC, WOUR, WBAB. **HOTS:** KNAC, WNEW, KROQ. **MEDIUMS:** WRNW. **PREFERRED TRACKS:** Dog, Be There, Antmusic, Invasion.
SALES: Moderate in West; fair in others.

6 MOST ACTIVE

22 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
ADDS: None. **HOTS:** WLVO, WGRQ, WBLM, KSHE, KBPI, WBAB, KOME, WSHE, WOUR, WMMS, WCCC, WIBZ, KEZY, KLLO, WAAL, WKDF, KNCN, KROQ, WWWW, KMGN. **MEDIUMS:** KWST, KMEL, WABX, WKLS, KZEW, WLIR, WAAF, KMET. **PREFERRED TRACKS:** Just Between, Future, City, Queen.
SALES: Moderate in all regions.

147 BADFINGER • SAY NO MORE • RADIO RECORDS/ATLANTIC
ADDS: None. **HOTS:** None. **MEDIUMS:** KOME, WSHE, WOUR, WYDD, WMMS, WRNW, WAAL, KSJO, KROQ, WWWW, KMET, KSHE, WBLM. **PREFERRED TRACKS:** Hold On, I Got You.
SALES: Fair in East and South; weak in others.

7 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS
ADDS: None. **HOTS:** WIBZ, WKLS, KZEW, KSJO, KMGN, KWST, WBLM. **MEDIUMS:** WMMS, WLIR. **PREFERRED TRACKS:** Treat, Best Shot.
SALES: Good to moderate in all regions.

6 BLONDIE • AUTOAMERICAN • CHRYSALIS
ADDS: None. **HOTS:** WBAB, KOME, WMMS, KNAC, KSJO, KROQ. **MEDIUMS:** KBPI, KMEL. **PREFERRED TRACKS:** Rapture, T-Birds, Walk.
SALES: Good to moderate in all regions.

149 THE BOOMTOWN RATS • MONDO BONGO • COLUMBIA
ADDS: None. **HOTS:** WRNW, KNAC, KROQ. **MEDIUMS:** KOME, KZEL, WLIR, KSJO. **PREFERRED TRACKS:** Up All Night, Banana.
SALES: Fair in West; weak in others.

39 JIMMY BUFFETT • COCONUT TELEGRAPH • MCA
ADDS: None. **HOTS:** KINK, WSHE, WMMS, WIBZ, KNCN. **MEDIUMS:** WBAB, KZAM, KZEL, WYDD, KEZY, KZOK, KNX, WAAL, WIOQ, KSJO, KBPI, WBLM. **PREFERRED TRACKS:** My Job, Growing Older.
SALES: Moderate in South; fair in others.

200 J.J. CALE • SHADES • SHELTER/MCA
ADDS: None. **HOTS:** KZAM, KNX. **MEDIUMS:** KOME, WOUR, KZOK, WWWW. **PREFERRED TRACKS:** Dungeon.
SALES: Fair in South; weak in others.

1 MOST ACTIVE

13 ERIC CLAPTON • ANOTHER TICKET • RSO
ADDS: None. **HOTS:** WLVO, WGRQ, WBLM, KMEL, KSHE, WABX, KBPI, KMET, KMGN, WWWW, KROQ, KSJO, WIOQ, WNEW, KNCN, WKDF, WBAB, KINK, KOME, KZEL, WSHE, WOUR, WYDD, WMMS, WIBZ, WKLS, KEZY, KZOK, WLIR, KZEW, KNX, KLLO, WAAL, WAAF, WRNW. **MEDIUMS:** KWST. **PREFERRED TRACKS:** I Can't, Rita, Floating.
SALES: Good in all regions.

SALES: Good in all regions.

69 THE CLASH • SANDINISTA • EPIC
ADDS: None. **HOTS:** WBAB, KOME, WOUR, WMMS, WLIR, WRNW, KNAC, KROQ, KWST, WGRQ. **MEDIUMS:** KZEL, WCCC, WAAL, WAAF, KNCN, KMGN, KMET, WBLM. **PREFERRED TRACKS:** Hitsville, Police, Magnificent, Murder.
SALES: Moderate in East; fair in others.

LP Chart Position

5 MOST ADDED

COLD CHISEL • EAST • ELEKTRA
ADDS: WWWW, WNEW, WRNW, WCCC, WMMS, KZEL. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



8 MOST ACTIVE

38 PHIL COLLINS • FACE VALUE • ATLANTIC
ADDS: None. **HOTS:** WGRQ, KSJO, WIOQ, WNEW, WBAB, KINK, KOME, KZEL, WOUR, WYDD, WMMS, WCCC, WIBZ, KEZY, WLIR, KNX, KLLO, WRNW. **MEDIUMS:** WLVO, WBLM, KWST, KMEL, WABX, KBPI, KMGN, KROQ, KNCN, WKDF, KNAC, KZAM, WSHE, WKLS, KZOK, WAAL. **PREFERRED TRACKS:** In The Air, I Missed.
SALES: Good to moderate in all regions; strongest in East and Midwest.

58 ELVIS COSTELLO & THE ATTRACTIONS • TRUST • COLUMBIA
ADDS: None. **HOTS:** WMMS, WLIR, WRNW, KNAC, KNCN, WNEW, KSJO, KROQ, WGRQ. **MEDIUMS:** KOME, KZEL, KEZY, KZOK, WAAL, KMET, WBLM. **PREFERRED TRACKS:** Watch, Whisper, Clubland.
SALES: Moderate to fair in all regions; strongest in East.

#10 MOST ADDED

THE CRETONES • SNAPI SNAPI • PLANET/ELEKTRA
ADDS: KWST, WWWW, KNCN, KZEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Holding On, Love Is.
SALES: Just shipped.

61 DIRE STRAITS • MAKING MOVIES • WARNER BROS.
ADDS: None. **HOTS:** KZOK, KZEW, WIOQ, KBPI, WBLM. **MEDIUMS:** KZEL, KEZY, KNAC, KMET. **PREFERRED TRACKS:** Skateaway, Romeo, Tunnel.
SALES: Moderate in Midwest and West; weak in others.

DOC HOLLIDAY • A&M
ADDS: None. **HOTS:** None. **MEDIUMS:** WOUR, WCCC, KLLO, WLIR, KMGN, KMET, WBLM. **PREFERRED TRACKS:** I'm A Rocker.
SALES: Weak in all regions.

156 JOE ELY • MUSTTA NOTTA GOTTA LOTTA • MCA
ADDS: None. **HOTS:** WLIR. **MEDIUMS:** KZEL, WCCC, WRNW, KNAC, KNCN. **PREFERRED TRACKS:** Open.
SALES: Weak in all regions.

178 THE FOOLS • HEAVY MENTAL • EMI AMERICA
ADDS: None. **HOTS:** WOUR, WMMS. **MEDIUMS:** WBAB, WSHE, WYDD, WIOQ, KSJO, WWWW, WBLM. **PREFERRED TRACKS:** Alibi.
SALES: Weak in all regions.

180 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA
ADDS: WWWW, KEZY. **HOTS:** WMMS, WIBZ, WIOQ. **MEDIUMS:** WBAB, KINK, WCCC, KZOK, WLIR, WWWW, KBPI, KSHE, WBLM. **PREFERRED TRACKS:** Sweetheart.
SALES: Fair in East and South; weak in others.

IAN GOMM • WHAT A BLOW • STIFF/EPIC
ADDS: KNCN. **HOTS:** WMMS, WRNW, KNX. **MEDIUMS:** WBAB, KZEL, WOUR, KZOK, WLIR, WWWW. **PREFERRED TRACKS:** Open.
SALES: Weak in all regions.

3 MOST ADDED

GREAT BUILDINGS • APART FROM THE CROWD • COLUMBIA
ADDS: WBLM, WNEW, KNCN, WIBZ, WOUR, KZEL. **HOTS:** None. **MEDIUMS:** WYDD, KLLO, KSJO, WWWW, KBPI. **PREFERRED TRACKS:** Title.
SALES: Initial breakouts in West.



LP Chart Position

HAWKS • COLUMBIA
ADDS: WIOQ, WAAL, KLLO. **HOTS:** None. **MEDIUMS:** KLLO, WBAB, WIBZ, WWWW, KSHE, WBLM. **PREFERRED TRACKS:** Right Away.
SALES: Initial breakouts in Midwest.

59 DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA
ADDS: None. **HOTS:** KOME, WOUR, WIBZ, KZEW, WLIR, KSJO. **MEDIUMS:** WMMS, WCCC. **PREFERRED TRACKS:** Agnes, Dreaming, Ah! Leah!
SALES: Fair in all regions; strongest in Midwest.

77 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC
ADDS: WIBZ. **HOTS:** WGRQ, WBAB, KZEL, WSHE, WMMS, WLIR, WRNW, WNEW. **MEDIUMS:** WBLM, KBPI, KOME, WYDD, KZOK, WAAL, KNAC, WIOQ, KROQ, WWWW. **PREFERRED TRACKS:** 96 Tears.
SALES: Moderate to fair in all regions; strongest in East.

9 MOST ACTIVE

14 JOURNEY • CAPTURED • COLUMBIA
ADDS: None. **HOTS:** WLVO, WGRQ, WBLM, WBAB, KOME, WSHE, WYDD, WMMS, WIBZ, WKLS, KEZY, WAAL, KNCN, KSJO, WWWW, KMGN, KBPI. **MEDIUMS:** KWST, WCCC, KROQ, WABX, KSHE, KMEL. **PREFERRED TRACKS:** Party's, Hiway, Stay.
SALES: Good to moderate in all regions.

1 MOST ADDED

83 JUDAS PRIEST • POINT OF ENTRY • COLUMBIA
ADDS: WGRQ, WBLM, KSHE, WWWW, KSJO, WNEW, KNCN, WRNW, KLLO, KZEW, WLIR, WKLS, WIBZ, WSHE, KZEL, KOME, WBAB. **HOTS:** WLIR, WMMS. **MEDIUMS:** KLLO, WBAB, WLVO. **PREFERRED TRACKS:** Heading Out, Circles.
SALES: Moderate breakouts in all regions; strongest in Midwest.



6 MOST ADDED

183 GREG KIHN BAND • ROCKHNRROLL • BESERKLEY/ELEKTRA
ADDS: KSHE, WWWW, KROQ, KLLO, KZOK. **HOTS:** KZEL, WLIR, WRNW, KSJO. **MEDIUMS:** KLLO, WBAB, KOME, WMMS, WCCC, WIBZ, KNAC, WWWW, WBLM, WGRQ. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in West and Midwest.

143 KROKUS • HARDWARE • ARIOLA/ARISTA
ADDS: WLVO, KROQ, WAAL. **HOTS:** KLLO, WAAF. **MEDIUMS:** KZEL, WSHE, WMMS, WCCC, KZEW, KSJO, WWWW, KMGN, WBLM, WGRQ. **PREFERRED TRACKS:** Easy Rocker, Burning, Celebration.
SALES: Fair in Midwest and East; weak in others.

3 JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN
ADDS: None. **HOTS:** WBAB, KINK, KZAM, KOME, WIBZ, KEZY, KZOK, WRNW, KZEW, WKDF, WIOQ, KSJO, KROQ, WWWW. **MEDIUMS:** WMMS, KMET, KWST. **PREFERRED TRACKS:** Wheels, Woman.
SALES: Good to moderate in all regions.

33 LOVERBOY • COLUMBIA
ADDS: WABX. **HOTS:** WGRQ, WBLM, KOME, WSHE, WOUR, WMMS, WKLS, KZEW, KLLO, WAAF, WWWW, KBPI. **MEDIUMS:** WLVO, KMEL, WCCC, WIBZ, KNCN, KSJO, KROQ, KMGN, KMET, KSHE. **PREFERRED TRACKS:** Turn Me Loose.
SALES: Good to moderate in all regions; strongest in West.

81 MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.
ADDS: None. **HOTS:** KOME, KZEL, WOUR, KEZY, KNCN, KROQ, KSHE, WBLM. **MEDIUMS:** WSHE, WYDD, WRNW, KZEW, WABX. **PREFERRED TRACKS:** For You, Stranded.
SALES: Fair in Midwest; weak in others.

105 RANDY MEISNER • ONE MORE SONG • EPIC
ADDS: None. **HOTS:** KZAM, KZOK, WKDF. **MEDIUMS:** KEZY, WWWW, WBLM. **PREFERRED TRACKS:** Hearts.
SALES: Fair in all regions; weakest in West.

118 NAZARETH • THE FOOL CIRCLE • A&M
ADDS: KSJO. **HOTS:** None. **MEDIUMS:** WBAB, KOME, KZEL, WMMS, KEZY, KMGN, KMET, KSHE. **PREFERRED TRACKS:** Open.
SALES: Fair in South and West; weak in others.

LP Chart Position

46 TED NUGENT • INTENSITIES IN 10 CITIES • EPIC
ADDS: None. **HOTS:** WBAB, KZEL, WAAF, KNCN, KMG, KMET, WGRO. **MEDIUMS:** WSHE, WOUR, WKLS, KZEW, WWWW, KBPI, KWST, WBLM, WLVO. **PREFERRED TRACKS:** Thousand Dances.
SALES: *oderate to fair in all regions; strongest in Midwest.*

2 MOST ADDED

— **OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS**
ADDS: None. **HOTS:** WBAB, KZEL, WAAF, KNCN, KMG, KMET, KWST, WBLM. **MEDIUMS:** WBAB, WCCC, WKLS, WBZ, WLVO, WBLM, WNEW, WRNW, KZEW, WLIR, WKLS, WMMS, WBAB. **HOTS:** None. **MEDIUMS:** WLVO, WBAB. **PREFERRED TRACKS:** Open.
SALES: *Just shipped.*



45 OUTLAWS • GHOST RIDERS • ARISTA
ADDS: None. **HOTS:** KOME, KNCN, KMG, KMET, KWST, WBLM. **MEDIUMS:** WBAB, WCCC, WBZ, WKLS, KZEW. **PREFERRED TRACKS:** Riders, Angels.
SALES: *Moderate to fair in all regions.*

25 THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA
ADDS: None. **HOTS:** WBAB, KOME, WIBZ, KZOK, KSJO, WLVO. **MEDIUMS:** KZAM, WKLS, KEZY, KZEW, KROO, WWWW. **PREFERRED TRACKS:** Games, Price.
SALES: *Moderate to fair in all regions.*

135 THE PLIMSOLS • PLANET/ELEKTRA
ADDS: None. **HOTS:** KNCN, KROO, KWST. **MEDIUMS:** WSHE, KZEW, KLLOL, WLIR, KMG, KMET. **PREFERRED TRACKS:** Now, Hush.
SALES: *Fair in West; weak in others.*

#10 MOST ACTIVE

11 THE POLICE • ZENYATTA MONDATTA • A&M
ADDS: None. **HOTS:** WBAB, KOME, WMMS, KEZY, KZEW, WAAL, WLIR, KNCN, WNEW, KSJO, KROO, WWWW, KMG, KMET, WABX, KWST. **MEDIUMS:** WIBZ, KMEL. **PREFERRED TRACKS:** Don't Stand, De Do Do, Driven.
SALES: *Good to moderate in all regions.*

5 MOST ACTIVE

2 REO SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. **HOTS:** WLVO, WGRO, WBLM, KWST, KSHE, KBPI, KMET, KMG, WWWW, KSJO, WIOO, WBAB, KOME, WSHE, WOUR, WYDD, WMMS, WCCC, WIBZ, WKLS, KEZY, KZOK, KZEW, KLLOL, WAAL, WAAF, WKDF, KNCN. **MEDIUMS:** KMEL, KROO. **PREFERRED TRACKS:** Tough Guys, On The Run, Let Him Go, Keep On.
SALES: *Good in all regions.*



56 RAINBOW • DIFFICULT TO CURE • POLYDOR/POLYGRAM
ADDS: None. **HOTS:** WBAB, WYDD, WCCC, KLLOL, WLIR, WAAF, KMG, KMET. **MEDIUMS:** WLVO, WGRO, WBLM, KWST, KSHE, KOME, WSHE, WMMS, KZEW, WAAL, KNCN, KSJO, KROO, WWWW, KBPI. **PREFERRED TRACKS:** I Surrender.
SALES: *Moderate in all regions; strongest in West.*

29 THE ROLLING STONES • SUCKING IN THE SEVENTIES • ROLLING STONES/ATLANTIC
ADDS: KZEW. **HOTS:** KWST, WBAB, WOUR, WLIR, WRNW, WNEW, KROO, KMET, KMEL. **MEDIUMS:** WLVO, WBLM, KINK, KOME, WSHE, WCCC, WKLS, KZOK, WAAL, KMG, WABX. **PREFERRED TRACKS:** Open.
SALES: *Major breakouts in all regions.*

75 TODD RUNDGREN • HEALING • BEARVILLE
ADDS: None. **HOTS:** WMMS, WIBZ, KEZY, WLIR, WAAL, WRNW, WWWW. **MEDIUMS:** KZAM, KOME, WYDD, WCCC, KNCN, WIOO. **PREFERRED TRACKS:** Healer, Compassion.
SALES: *Moderate in Midwest; fair in others.*

7 MOST ACTIVE

9 RUSH • MOVING PICTURES • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WLVO, WGRO, KSHE, KMET, KMG, WBAB, KOME, WSHE, WMMS, WCCC, WIBZ, WKLS, KZEW, KLLOL, WAAL, WLIR, WAAF, KNCN, WWWW. **MEDIUMS:** WBLM, WABX, KBPI, KZEL, WKDF, KSJO, KROO. **PREFERRED TRACKS:** Limelight, Tom Sawyer, Signs.
SALES: *Good to moderate in all regions.*

LP Chart Position

9 MOST ADDED

— **SANTANA • ZEBOP • COLUMBIA**
ADDS: KZAM, KNCN, WIOQ, WWWW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Winning.
SALES: *Just shipped.*

127 PHIL SEYMOUR • BOARDWALK
ADDS: None. **HOTS:** WOUR, WMMS, WAAL. **MEDIUMS:** WBAB, KOME, WCCC, KEZY, KNCN, WIOO, KROO, WWWW, KMET, WBLM. **PREFERRED TRACKS:** Precious, Baby It's, Let Her.
SALES: *Moderate to fair in all regions; weakest in West.*

114 SHERBS • THE SKILL • ATCO
ADDS: KEZY. **HOTS:** KSHE, WOUR, WIBZ, KLLOL, WAAF, WWWW. **MEDIUMS:** WGRO, WBLM, WBAB, KOME, KZEL, WSHE, WKLS, KZOK, WRNW, WAAL, KNCN, WIOO, KSJO, KBPI, WABX. **PREFERRED TRACKS:** The Skill, Cindy, Crazy.
SALES: *Moderate in all regions; strongest in Midwest.*

— **SHOT IN THE DARK • RSO**
ADDS: KNCN, WIBZ, WBAB. **HOTS:** KINK. **MEDIUMS:** KEZY, WWWW, KBPI. **PREFERRED TRACKS:** Lightning.
SALES: *Initial breakouts in Midwest.*

139 GRACE SLICK • WELCOME TO THE WRECKING BALL • RCA
ADDS: None. **HOTS:** KZEL, WRNW, KSJO. **MEDIUMS:** WBAB, KOME, WYDD, KEZY, KNCN, KROO, KMET. **PREFERRED TRACKS:** Sea, Mistreater.
SALES: *Fair in East; weak in others.*

137 PHOEBE SNOW • ROCK AWAY • MIRAGE/ATLANTIC
ADDS: KOME, KZAM, WBAB. **HOTS:** KINK, WRNW, KNX. **MEDIUMS:** KZOK, KNCN, WIOO, KSJO, WWWW, WBLM. **PREFERRED TRACKS:** Open.
SALES: *Moderate breakouts in all regions.*

165 RICK SPRINGFIELD • WORKING CLASS DOG • RCA
ADDS: None. **HOTS:** WOUR, WCCC, WIOO. **MEDIUMS:** KZEL, WSHE, KNX, WAAL, WKDF, WAAF, KNCN, KSJO, WWWW, KBPI, WABX, WLVO. **PREFERRED TRACKS:** Jessie's Girl, I've Done.
SALES: *Moderate to fair in all regions.*

40 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
ADDS: None. **HOTS:** WBLM, KZAM, KOME, WIBZ, WLIR, WRNW, WNEW, KSJO, WWWW, KMG, KWST. **MEDIUMS:** WBAB, WCCC, KEZY, WKDF, KBPI, KSHE. **PREFERRED TRACKS:** Fade, Cadillac, Ties, Ramrod, Title.
SALES: *Good to moderate in all regions; weakest in West.*

20 STEELY DAN • GAUCHO • MCA
ADDS: None. **HOTS:** KWST, KMEL, WBAB, KINK, KZAM, KOME, WKLS, KEZY, KZOK, WRNW, KZEW, KNX, KNCN, WIOO, WWWW. **MEDIUMS:** KBPI, WMMS, WLIR, WKDF, KROO. **PREFERRED TRACKS:** Time, Nineteen, Title, Babylon.
SALES: *Good to moderate in all regions.*

54 ROD STEWART • FOOLISH BEHAVIOUR • WARNER BROS.
ADDS: None. **HOTS:** KINK, WIBZ, KZEW, WIOO, KSJO, KMET, KMEL. **MEDIUMS:** KEZY, KMG. **PREFERRED TRACKS:** Special, Gimme Wings, Passion, Dance With.
SALES: *Moderate to fair in all regions.*

4 MOST ACTIVE

1 STYX • PARADISE THEATER • A&M
ADDS: None. **HOTS:** WGRO, WBLM, KWST, KMEL, KSHE, WABX, KBPI, KMET, KMG, WWWW, KSJO, WBAB, WSHE, WOUR, WYDD, WMMS, WCCC, WIBZ, WKLS, KEZY, WRNW, KZEW, KLLOL, WAAL, WAAF, WKDF, KNCN, WNEW. **MEDIUMS:** KROO, WIOO, KZEL, WLIR. **PREFERRED TRACKS:** Too Much, Best Of, Penny, She Cares.
SALES: *Good in all regions.*



16 JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA
ADDS: None. **HOTS:** WBAB, KINK, KZAM, WMMS, WIBZ, KEZY, WRNW, KNX, WAAL, KNCN, WIOO. **MEDIUMS:** WOUR, KZOK, KZEW, WKDF, KBPI, WBLM, WLVO. **PREFERRED TRACKS:** Her Town.
SALES: *Good to moderate in all regions.*

37 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M
ADDS: None. **HOTS:** WGRO, KSHE, KBPI, KMET, KMG, WBAB, KOME, WOUR, WCCC, WIBZ, KLLOL, WAAL, WAAF, KNCN, KROO. **MEDIUMS:** WLVO, WBLM, KWST, KMEL, WABX, KZEL, WSHE, WKLS, WLIR, WRNW, WKDF, KSJO. **PREFERRED TRACKS:** Hold On, First Time.
SALES: *Good to moderate in all regions; weakest in Midwest.*

LP Chart Position

92 TOTO • TURN BACK • COLUMBIA
ADDS: None. **HOTS:** KZAM, WIBZ, KNCN, KMG, KMET, WCCC, WLIR, KLLOL, WRNW, KNCN, KSJO, KROO. **PREFERRED TRACKS:** Elenore, Gift.
SALES: *Fair in West; weak in others.*

70 PAT TRAVERS • RADIO ACTIVE • POLYDOR/POLYGRAM
ADDS: KMET. **HOTS:** WBAB, KZEL. **MEDIUMS:** KOME, WSHE, WCCC, WLIR, WRNW, KNCN, KROO, KSJO, KROO, WWWW, KMG, WBLM, WGRO, WLVO. **PREFERRED TRACKS:** New Age, My Life.
SALES: *Moderate to fair in all regions; strongest in Midwest.*

48 ROBIN TROWER • B.L.T. • CHRYSALIS
ADDS: None. **HOTS:** WLVO, WGRO, WBAB, KZEL, WSHE, WCCC, WLIR, WRNW, KNCN, KROO. **MEDIUMS:** WBLM, KOME, WOUR, WMMS, KEZY, KZEW, WKDF, WAAF, KMG, KBPI. **PREFERRED TRACKS:** Open.
SALES: *Moderate in all regions; strongest in West.*

136 UFO • THE WILD THE WILLING AND THE INNOCENT • CHRYSALIS
ADDS: None. **HOTS:** KOME, WMMS, KMG. **MEDIUMS:** KSJO, KROO, KSHE, KWST. **PREFERRED TRACKS:** Chains.
SALES: *Fair in Midwest and South; weak in others.*

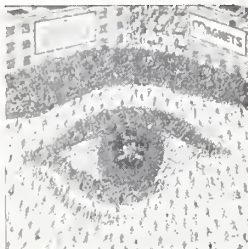
97 U2 • BOY • ISLAND
ADDS: KLLOL. **HOTS:** WMMS, WRNW, KNCN, KROO. **MEDIUMS:** KLLOL, KOME, WSHE, WLIR, WWWW, WBLM, WGRO. **PREFERRED TRACKS:** I Will Follow, Out Of Control.
SALES: *Moderate to fair in all regions; weakest in South.*

8 MOST ADDED

— **GINO VANNELLI • NIGHTWALKER • ARISTA**
ADDS: KNCN, WRNW, KINK, WBAB. **HOTS:** KINK. **MEDIUMS:** None. **PREFERRED TRACKS:** Living Inside.
SALES: *Just shipped.*

4 MOST ADDED

— **THE VAPORS • MAGNETS • LIBERTY**
ADDS: KMG, KROO, KSJO, WRNW, WLIR, WMMS. **HOTS:** None. **MEDIUMS:** KNCN. **PREFERRED TRACKS:** Spiders.
SALES: *Just shipped.*



3 MOST ACTIVE

27 THE WHO • FACE DANCES • WARNER BROS.
ADDS: KZOK, WIBZ. **HOTS:** WLVO, WGRO, WBLM, KWST, KMEL, KSHE, WABX, KMET, KMG, KROO, KSJO, WIOO, WNEW, WBAB, KZEL, WSHE, WYDD, WMMS, WCCC, KEZY, WLIR, KZEW, KLLOL, WAAL, WAAF, WRNW, KNCN, KNCN. **MEDIUMS:** KBPI, KINK, KOME, WKLS, WKDF. **PREFERRED TRACKS:** You Better, Wild One.
SALES: *Good in all regions.*



2 MOST ACTIVE

10 STEVE WINWOOD • ARC OF A DIVER • ISLAND
ADDS: None. **HOTS:** WLVO, WBLM, KWST, KMEL, KSHE, WABX, WWWW, KROO, KSJO, WIOO, KNCN, WKDF, WAAF, WBAB, KINK, KZAM, KOME, WSHE, WOUR, WYDD, WMMS, WCCC, WIBZ, WKLS, KEZY, KZOK, WRNW, KZEW, KNX, KLLOL, WAAL. **MEDIUMS:** KMG, WLIR. **PREFERRED TRACKS:** Chance, Arc, Train, Dancer.
SALES: *Good in all regions.*



193 XTC • BLACK SEA • VIRGIN/RSO
ADDS: None. **HOTS:** KNCN, KROO. **MEDIUMS:** KOME, WOUR, WMMS, WLIR, KSJO, KBPI. **PREFERRED TRACKS:** Generals.
SALES: *Weak in all regions.*

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	RAPTURE	BLONDIE 10
2	2	WOMAN	JOHN LENNON 12
3	3	KEEP ON LOVING YOU	REO SPEEDWAGON 19
4	4	9 TO 5	DOLLY PARTON 18
7	5	KISS ON MY LIST	DARYL HALL & JOHN OATES 11
5	6	THE BEST OF TIMES	STYX 11
10	7	MORNING TRAIN (NINE TO FIVE)	SHEENA EASTON 8
6	8	CRYING	DON McLEAN 11
17	9	JUST THE TWO OF US	GROVER WASHINGTON 9
12	10	WHAT KIND OF FOOL	BARBRA STREISAND & BARRY GIBB 10
14	11	DON'T STAND SO CLOSE TO ME	THE POLICE 9
9	12	CELEBRATION	KOOL & THE GANG 23
19	13	ANGEL OF THE MORNING	JUICE NEWTON 7
16	14	WHILE YOU SEE A CHANCE	STEVE WINWOOD 9
8	15	HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER')	NEIL DIAMOND 10
11	16	THE WINNER TAKES IT ALL	ABBA 20
21	17	SOMEBODY'S KNOCKIN'	TERRI GIBBS 12
23	18	I CAN'T STAND IT	ERIC CLAPTON 6
24	19	BEING WITH YOU	SMOKEY ROBINSON 7
26	20	HER TOWN TOO	JAMES TAYLOR and J.D. SOUTHER 4
18	21	THE TIDE IS HIGH	BLONDIE 21
25	22	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES 10
15	23	HEARTS ON FIRE	RANDY MEISNER 11
13	24	TREAT ME RIGHT	PAT BENATAR 12
28	25	JUST BETWEEN YOU AND ME	APRIL WINE 9
30	26	AIN'T EVEN DONE WITH THE NIGHT	JOHN COUGAR 10
42	27	YOU BETTER YOU BET	THE WHO 3
37	28	I LOVE YOU	CLIMAX BLUES BAND 8
34	29	TIME OUT OF MIND	STEELY DAN 4
35	30	IT'S A LOVE THING	THE WHISPERS 7

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
43	31	TAKE IT ON THE RUN	REO SPEEDWAGON 3
<p>ADDS: 13K, BJ105-37, KCPX, KMJK-FM, KERN, KFRC. JUMPS: KEZR Ex To 24, WPGC 28 To 25, KINT 26 To 21, WRVQ Ex To 22, Q102 35 To 30, KFMD 26 To 19, KYYX 23 To 19, WSKZ Ex To 23, WHHY Ex To 29, WWKX Ex To 27, KHFI 15 To 12, WZZP Ex To 20, WSGN Ex To 24, KIOO Ex To 30, KRAV Ex To 25, JB105 31 To 25, KENO 25 To 14, 94Q 20 To 15, 14Q 30 To 26, B97 5 To 3, KJRB 25 To 19, 96KX 24 To 17, WSEZ Ex To 34, WKBW Ex To 24, WTIK 22 To 12, Y103 38 To 28, WTRY 19 To 9, WRJZ Ex To 26, KIMN Ex To 24, WIKS 34 To 30, WPRO-FM Ex To 25, WLS Ex To 34, WYYS 31 To 25, KRBE 18 To 11, WDRQ Ex To 29, Q105 22 To 18, KZZP 18 To 12, WBBF 25 To 20, WAYS 30 To 26, CKLW Ex To 28, WGCL 30 To 25, WNCI Ex To 24, WBCY 29 To 19, 92X 22 To 18, WBBQ 21 To 16, WANS 26 To 23.</p> <p>SALES: Breakouts in all regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
36	32	HOW 'BOUT US	CHAMPAIGN 8
<p>ADD: B97, KJR, KZZP-28, WBBQ, KRQ. JUMPS: KOPA 29 To 26, Y103 11 To 9, WCAO 11 To 7, KFI 24 To 17, WGSV 16 To 12, WANS Ex To 24, WFLB 35 To 31, WHBO 17 To 11, WHHY 11 To 4, KRTH 24 To 18, WRJZ 24 To 20, WAXY 30 To 23, WKXS 9 To 6, KJRB 27 To 24, WFIL 19 To 16, KC101 26 To 20, 94Q 10 To 6, WQXI 16 To 10.</p> <p>SALES: Fair in all regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
20	33	FADE AWAY	BRUCE SPRINGSTEEN 9
29	34	PRECIOUS TO ME	PHIL SEYMOUR 12

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	35	SWEETHEART	FRANKE & THE KNOCKOUTS 5
<p>ADDS: WZUU-30, WRQX, KEZR, Q102-35, WZZP, WAKY-19, CKLW, KYYX, KJR, KJRB, KDWB-24, KFRC, WFIL, WQXI. JUMPS: KOPA Ex To 28, WKBW Ex To 26, WBBQ 15 To 12, F105 Ex To 29, WSKZ 23 To 20, KSLO 25 To 22, WISM 27 To 21, WCAO 27 To 23, WWKX 30 To 25, WFI 28 To 25, WSEZ 30 To 23, KCPX 27 To 22, KRO 29 To 25, WTRY Ex To 30, Z102 30 To 25, KHFI Ex To 30, WZZR 30 To 25, KMJK-FM Ex To 32, 94Q 13 To 8, WPRO-FM Ex To 23, KERN Ex To 30, Y103 34 To 26, WAYS Ex To 28, WTIK 36 To 28, KFI Ex To 29, WBCY 31 To 27, KIMN Ex To 29, WMC-FM 25 To 19, KFMD 27 To 22, WYYS 34 To 30, WANS 29 To 26, WHHY 30 To 27, KZZP 27 To 24, KEEL Ex To 34, WSGN 21 To 14, WGCL Ex To 29, WRQR 25 To 22.</p> <p>SALES: Moderate in the Midwest. Fair in the West.</p>			

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
48	37	TOO MUCH TIME ON MY HANDS	STYX 3
<p>ADDS: Q102-34, WZZR-28, WAKY-22, WKBW, KCPX, KMJK-FM, WRJZ. Day-Part: WAYS. JUMPS: KEZR Ex To 29, WLS Ex To 32, KERN 27 To 23, KRBE 24 To 19, WSKZ Ex To 24, Q105 23 To 20, WTIK Ex To 31, WANS Ex To 27, WCAO Ex To 26, WYYS 27 To 20, KIMN Ex To 26, WISM Ex To 28, WTRY 29 To 23, CKLW Ex To 29, KZZP 23 To 19, WDRQ Ex To 28, 92X 24 To 20, WFI 26 To 21, WBCY Ex To 29, KSLO Ex To 24, WHFI 24 To 21, WPGC 27 To 24, KFYE 25 To 20, KRQ 27 To 24, KFMD Ex To 20, KYYX Ex To 28, KHFI 24 To 21, WHHY 28 To 25, WWKX Ex To 30, 96KX 16 To 12, WSGN 27 To 19, KJR Ex To 28, Y103 Ex To 39, JB105 Ex To 30, BJ105 38 To 33, WMC-FM Ex To 25, B97 Ex To 28, Z102 25 To 19, WIKS Ex To 33.</p> <p>SALES: Moderate in the Midwest. Fair in all other regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
40	38	WHO DO YOU THINK YOUR FOOLIN'	DONNA SUMMER 7
<p>JUMPS: KOPA 16 To 13, WABC Ex To 38, KSLO 22 To 19, BJ105 16 To 13, KENO 26 To 22, WYYS 28 To 23, WBEN-FM 25 To 21, KRQ 16 To 13.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
27	39	I LOVE A RAINY NIGHT	EDDIE RABBITT 22

CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
46	40	TURN ME LOOSE	LOVERBOY 9
<p>Day-Part: WOW. JUMPS: WBCY 6 To 4, KMJK-FM 30 To 25, WGCL 17 To 8, WRVQ Ex To 27, KBEQ 20 To 16, WIKS 30 To 27, KRBE 15 To 12.</p> <p>SALES: Moderate in all regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
44	41	WALKING ON THIN ICE	YQKO ONO 6
<p>SALES: Fair in all regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
47	42	MISTER SANDMAN	EMMYLOU HARRIS 5
<p>ADDS: WDRQ-20, KQFM-29, WBEN-FM-19. JUMPS: KEZR 28 To 25, 94Q 21 To 18, WZZR Ex To 26, WOXI 15 To 11, WGSV 20 To 16, WHBO 20 To 15, WFLB 22 To 17, KRTH 22 To 19, WAYS 24 To 21, WAKY 23 To 18, WQKY 28 To 25, WKBW 17 To 13, CKLW 22 To 18, KCPX 12 To 10, KC101 30 To 24, KIQQ 30 To 18.</p> <p>SALES: Moderate in the Midwest and South.</p>			

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
55	43	LIVING INSIDE MYSELF	GINO VANNELLI 3
<p>ADDS: WFI, WZZR-30, WFIL, WFLB, KIQQ, FM102, KFI, JB105-35, F105, WYYS-32, WISM-30, 92X-25, WZUU, WHBO, WBBF-25, WNCI, KTSA, KINT-33, KYYX, KCPX, KERN, KJRB, WTIK. JUMPS: WCAO Ex To 27, CKLW 29 To 24, 94Q 29 To 23, KRAV 21 To 18, WWKX Ex To 29, WOXI Ex To 24, WGSV Ex To 30, KJR Ex To 27, Y103 40 To 32, WPRO-FM Ex To 21, Z102 28 To 24, WANS Ex To 29, WAYS 28 To 22, KZZP 29 To 26, KRTH Ex To 28, WBCY Ex To 28, WGCL Ex To 27, WAXY Ex To 27, WPGC 23 To 20, WBBQ Ex To 29, WRQR 22 To 19, KFMD Ex To 28, WICC Ex To 29, WSGN 28 To 23, WBEN-FM 38 To 34, WQKY Ex To 27, KRO Ex To 30, WKBW Ex To 22, WRVQ 27 To 24, WRJZ Ex To 30, KHFI Ex To 24.</p> <p>SALES: Breakouts in all regions.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
38	44	GUITAR MAN	ELVIS PRESLEY 11
39	45	I AIN'T GONNA STAND FOR IT	STEVIE WONDER 17

LAST WEEK	THIS WEEK		WEEKS ON CHART
50	46	WASN'T THAT A PARTY	THE ROVERS 7
<p>ADDS: WTIK, KIQQ. JUMPS: KFMD 19 To 15, WSGN 23 To 17, WKBW 3 To 1, WGCL 4 To 2.</p> <p>SALES: Moderate in the West and Midwest. Weak in the East and South.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
56	47	A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	RAY PARKER JR. & RAYDIO 5
<p>ADDS: WZZR, Y100-29, WRJZ, KINT-31, KEEL, KC101-28, WBEN-FM-26, F105, WAXY. JUMPS: KOPA 28 To 25, WFIL 27 To 24, WCAO 29 To 25, KHFI Ex To 29, WSEZ Ex To 32, KIQQ Ex To 29, WAYS Ex To 27, WOXI Ex To 22, WPGC 21 To 18, Y103 39 To 34, WSGN 24 To 18, WHBO 28 To 22, WQKY Ex To 29, WRQR 23 To 18, WXXS 29 To 26, WWKX 25 To 22, Z102 27 To 21, KJRB 24 To 21, WTIK 40 To 34.</p> <p>SALES: Fair in the West and South.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
52	48	THE PARTY'S OVER (HOPELESSLY IN LOVE)	JOURNEY 6
<p>ADDS: 94Q, KINT. JUMPS: WBCY 10 To 8, JB105 30 To 26, KFRC 21 To 18, WFI Ex To 29, KRQ Ex To 28, KHFI 29 To 22, WIKS 11 To 9, WNCI Ex To 25, KFRC 21 To 18, WTIK Ex To 29.</p> <p>SALES: Moderate in the West and Midwest. Fair in the East and South.</p>			

LAST WEEK	THIS WEEK		WEEKS ON CHART
58	49	SUKIYAKI	TASTE OF HONEY 5
<p>ADDS: FM102, WAYS, Y100-30, 13K, CKLW, KINT-32, BJ105-40, KSFY-10, KJRB, WQXI, WAXY. JUMPS: WCAO 18 To 13, WGSV 24 To 20, WPGC 29 To 26, WQKY 25 To 22, KCPX 20 To 15, WTIK Ex To 36, WFI 29 To 26, WFIL Ex To 29, KIQQ 5 To 2, KFI 22 To 15, KFRC Ex To 30, KRTH 4 To 2.</p> <p>SALES: Good in the West. Moderate in the East and Midwest.</p>			

POP GOES CHAMPAIGN!

CHECK OUT THE HEAVY ACTION ON THE SINGLE

FROM THE COLUMBIA LP "CHAMPAIGN" (JC-36008)

ARRANGED BY JAMES MACK. PRODUCED BY LEO GRAHAM FOR B-LINE PRODUCTIONS.



ON COLUMBIA RECORDS.

"HOW 'BOUT US"

(11-11433)

FROM THESE IMPORTANT CASH BOX STATIONS:

ADDED THIS WEEK: B97 • KJR • KZZP • WBBQ • KRQ
PLAYLIST ACTION: KOPA: 29-26 • WCAO: 11-7 • WFIL: 19-16 • WKXS: 9-6 • 94Q: 10-6
 WQXI: 16-10 • KFI: 24-17 • KRTH: 24-18 • WAXY: 30-23 • Y103: 11-9

RADIO CHART

TOP 100 SINGLES

April 4, 1981

LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART
63	50	I MISSED AGAIN	PHIL COLLINS
ADDS: WZZR, WHHY, B97, WYYS-34, KINT-34, Z102-28, KERN, KJRB, WTIK, KIMN, WANS, WIKS. JUMPS: KOPA Ex To 30, Y103 Ex To 35, KEZR 27 To 21, WDRO 30 To 27, WBCY Ex To 30, WQKY 29 To 26, JB105 32 To 28, CKLW 28 To 22, WGCL 28 To 24, WBEN-FM 35 To 25, WRVO Ex To 26, KBEO 22 To 18, 96KX 23 To 19. SALES: Moderate in the Midwest.			

HIT BOUND

71	51	WATCHING THE WHEELS	JOHN LENNON
ADDS: KHFI, WYYS-35, KOPA, WAXY-26, WXKS-27, WCAO, KJR, KRAV, KENO, WTRY, KMJK-FM, WZZR, KZZP-29, WFLB, WBBQ, WPGC, WICC, KFMD, WBEN-FM-40, WHHY, WFIL, WSGN, WHB-14, WNBC-30, WRVO, JB105-34. JUMPS: WGSV Ex To 29, WAYS Ex To 30, Y100 22 To 19, Q105 24 To 21, Z102 21 To 16, KJRB Ex To 27, KBEO 9 To 7, WHBO Ex To 28. SALES: Just shipped.			

HIT BOUND

72	52	BETTE DAVIS EYES	KIM CARNES
ADDS: WISM, Z102-29, KOPA, WRQR-25, KIMN, KEZR, KRTH, WGCL, WCAO, WMCC-FM-23, KEEL, KRAV, WICC, WZZR, WBEN-FM-39, WDRQ, WFLB, WFLB, KHFI, KFMD, 96KX, B97, Y103, WKBW, KFI, KENO, WGH, WCPX. JUMPS: WSGN Ex To 25, WBCN 29 To 25, KYXX Ex To 29, BJ105 36 To 32, 94Q Ex To 27, WOXL Ex To 26, WANS Ex To 30. SALES: Just shipped.			

33	53	GAMES PEOPLE PLAY	THE ALAN PARSONS PROJECT
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60	54	HOLD ON LOOSELY	.38 SPECIAL
ADDS: KFMD, JB105, CKLW-25, KRQ, KIQQ. JUMPS: WBCY 26 To 21, BJ105 26 To 22, WTIK Ex To 32, WFI Ex To 30, 94Q Ex To 30, 96KX 27 To 24, Y103 22 To 15, KRBE 21 To 17. SALES: Fair in the West and Midwest.			

31	55	LIVING IN A FANTASY	LEQ SAYER
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61	56	ME (WITHOUT YOU)	ANDY GIBB
ADDS: WANS. JUMPS: WFLB 25 To 22, KFMD Ex To 26, WOKY Ex To 28, JB105 33 To 29, BJ105 29 To 26, KCPX 23 To 18, WTIK Ex To 33, KHFI Ex To 25, Y103 32 To 29, KEEL 31 To 22, WGH 21 To 17. SALES: Moderate in the East and West.			

59	57	RUNNING SCARED	THE FOOLS
JUMPS: WFLB 21 To 18, JB105 19 To 13, WTIK Ex To 38, WGH 18 To 15.			

65	58	LONELY TOGETHER	BARRY MANILQW
ADDS: WZZR-29, WOKY, WKBW, WGCL, KHFI. JUMPS: KOPA 30 To 27, WGH 22 To 16, WTRY Ex To 29, WFLB 24 To 21, WAYS 27 To 24, WSGN 25 To 16, KFYE Ex To 23, KCPX 18 To 14, WTIK Ex To 35, WFI 24 To 21, Y103 Ex To 40, WBBF 19 To 16, KEEL Ex To 35.			

HIT BOUND

73	59	LOVE YOU LIKE I NEVER LOVED BEFORE	JOHN O'BANION
ADDS: WTIK, WCAO, KIMN, KRAV, KZZP-30, WSEZ, KDWB-25, WZZR, Z93, WDRQ, KRO, WPGC, WRVQ, JB105, WAXY, WRJZ, CKLW, KINT-38, KMJK-FM, KERN. JUMPS: KEZR Ex To 27, WSGN Ex To 26, KYXX Ex To 30, KJR 27 To 23, KJRB 28 To 25, WICC 28 To 25, WBEN-FM 39 To 35, KBEO 32 To 29, KHFI Ex To 28, 94Q Ex To 28.			

41	60	SMOKY MOUNTAIN RAIN	RONNIE MILSAP
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LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART
32	61	A LITTLE IN LOVE	CLIFF RICHARD

49	62	(JUST LIKE) STARTING OVER	JOHN LENNON
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54	63	SAME OLD LANG SYNE	DAN FOGELBERG
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57	64	(GHOST) RIDERS IN THE SKY	OUTLAWS
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74	65	SAY YOU'LL BE MINE	CHRISTOPHER CROSS
ADDS: WSKZ, WFLB, WAYS, WSGN, Q105-26, WISM, WROR-26. JUMPS: KOPA 27 To 24, WTRY Ex To 26, WGSV Ex To 28, WHHY 20 To 17, Z102 17 To 14, KZZP 21 To 18, KRQ Ex To 29, KHFI 20 To 17, 94Q 26 To 22, KRBE 27 To 22, WAXY Ex To 28.			

62	66	IT'S MY JOB	JIMMY BUFFETT
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81	67	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST
ADDS: KHFI, WZZR, KIQQ, WGSV, WGH, WPRO-FM, WISM, WAYS, WHBQ, WHHY, WSGN, WOKY, WRJZ, KJR, KCPX, WTIK, KEEL. JUMPS: KRAV Ex To 21, KJRB Ex To 29, Y103 Ex To 37.			

51	68	TOO TIGHT	CON FUNK SHUN
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76	69	LIMELIGHT	RUSH
ADDS: KSFX, WGCL. JUMPS: KNUS 36 To 31, WIKS 26 To 23, KRBE Ex To 30. SALES: Moderate in the Midwest and South.			

66	70	CH CH CHERIE	THE JOHNNY AVERAGE BAND
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53	71	GIVING IT UP FOR YOUR LOVE	DELBERT McCLINTON
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79	72	RIGHT AWAY	HAWKS
ADDS: WWKX. JUMPS: BJ105 35 To 31, WFI 27 To 24, Y103 37 To 33. SALES: Breakouts in the East.			

67	73	HOLD ON	BADFINGER
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75	74	LOVERS AFTER ALL	MELISSA MANCHESTER/PEABO BRYSON
ADDS: KRTH.			

85	75	JESSIE'S GIRL	RICK SPRINGFIELD
ADDS: WSKZ, WBCY, WSGN, Q105-27, KCPX, Z93, KHFI, 94Q, KRBE, WHHY. JUMPS: WPGC 30 To 27.			

—	76	FIND YOUR WAY BACK	JEFFERSON STARSHIP
ADDS: KEZR, WBCY, JB105-33, KYXX, WWKX, BJ105, KSFX, WGCL, WBBO, KFRC, WFI, KFI. Day-Part: WGH, KJRB.			

87	77	I LOVED 'EM EVERY ONE	T.G. SHEPPARD
ADDS: WRJZ, Z102-30, WANS, 94Q-29, Y103. JUMPS: WGSV 25 To 21, WSGN 26 To 22, KCPX Ex To 33, WHBQ 29 To 24.			

88	78	BLESSED ARE THE BELIEVERS	ANNE MURRAY
ADDS: WGSV, KJR, WHB-20, Y103, WICC. JUMPS: WFLB Ex To 34, KCPX Ex To 36.			

82	79	SOMEBODY SPECIAL	ROD STEWART
ADDS: KINT-39, WISM. JUMPS: WHHY 23 To 20.			

80	80	GAMES	PHOEBE SNOW
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89	81	SOMEBODY SEND MY BABY HOME	LENNY LeBLANC
ADDS: KIQQ. JUMPS: WFLB 31 To 28.			

LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART
90	82	LOVER	MICHAEL STANLEY BAND

ADDS: KBEO-31.			
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—	83	MEMORIES	TIERRA
ADDS: KRLY, WTIK, KFI. JUMPS: WFLB Ex To 33, KINT 15 To 12, KRTH 28 To 24. ON: WABC, KCPX, WGH.			

70	84	MEDLEY: YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME	SPINNERS
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—	85	I DON'T NEED YOU	RUPERT HOLMES
ADDS: WFLB, KOFM-30, WFIL, 96KX, KINT. JUMPS: WCAO Ex To 30. ON: WAYS, Y103.			

64	86	BACK IN BLACK	AC/DC
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—	87	BUT YOU KNOW I LOVE YOU	DOLLY PARTON
ADDS: KCPX. ON: WAXY, KEEL, KRLY, KFI, WGH, WFLB, WHHY.			

—	88	THAT DIDN'T HURT TOO BAD	DR. HOOK
ADDS: BJ105-39, KCPX, WGH. JUMPS: WFLB Ex To 35, Y103 Ex To 38. ON: WGSV, WWKX.			

91	89	I HAVE THE SKILL	SHERBS
JUMPS: KFMD 28 To 25, WHHY 25 To 21, KBEO 30 To 27.			

—	90	SUPER TROUPER	ABBA
ADDS: WGSV, WFLB, WAYS, KFMD, WXKS. ON: Y103.			

94	91	96 TEARS	GARLAND JEFFREYS
JUMPS: KFMD Ex To 29. SALES: Breakouts in the West, East and Midwest.			

95	92	DON'T KNOW MUCH	BILL MEDLEY
JUMPS: WFLB 29 To 26, WOKY 27 To 24, KCPX Ex To 39.			

68	93	TOGETHER	TIERRA
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69	94	STAYING WITH IT	FIREFALL WITH LISA NEMZO
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84	95	FANTASTIC VOYAGE	LAKESIDE
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78	96	LOVE ON THE ROCKS	NEIL DIAMOND
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—	97	LET ME LOVE YOU GOODBYE	BOBBY VINTON
JUMPS: KIQQ 24 To 21. ON: KFI.			

86	98	ANOTHER ONE BITES THE DUST	QUEEN
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77	99	HEY NINETEEN	STEELY DAN
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93	100	LET ME GO	THE RINGS
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LOOKING AHEAD

FOOL IN LOVE WITH YOU	JIM PHOTOGLO
ADDS: WGSV, BJ105, WBBQ, WGH.	

LATELY	STEVIE WONDER
ADDS: WFLB, KC101-29, WFIL. ON: WAYS.	

ONE DAY IN YOUR LIFE	MICHAEL JACKSON
ADDS: Y100-23, KIOO.	

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

“TAKE IT ON THE RUN”

BY REO SPEEDWAGON

(EPIC 19-01054)



THE SECOND SMASH SINGLE FROM THE DOUBLE PLATINUM (RACING TOWARDS TRIPLE PLATINUM) #1 ALBUM

“HI INFIDELITY”

(EPIC FE-36844)

BB: (27) • RW: (27) • CB: (31) • R & R: (22)



TALENT

Larry Coryell
Dan Siegel

BOTTOM LINE, NEW YORK — Despite any tags to the contrary, this show proved to be a melding of styles. Although approaching the evening's performances from opposite vantage points, veteran Coryell and newcomer Siegel managed to find common ground through their search for accessible, yet personal, music.

Inner City recording artist Siegel and his quartet fused rock rhythms, jazz chords and simple melodies to keep an even-tempered bounce throughout the set. Show opener "Bad Habits" displayed one of the band's strongest cards, the guitar playing of Garry Hagberg, also highlighted on "A Gentleman's Retreat." A straight reading of "The Hot Shot," the title track from the quartet's latest album, emphasized the strength and dependability of drummer Gary Hobbs and bassist Rob Thomas, the former operating in a rock-steady DeJohnette-inflected style. Shifting gears for "The Wild West," a romantic ballad cameoing Siegel's keyboard, the group demonstrated a versatility and imagination often lacking in rock/jazz units.

A little weak in the melody department, the group tackled all tunes with a relish, and its light touch and straight-forward presentation gave it appeal for a diverse audience.

Headlining the show was guitarist Larry Coryell, whose solo performance on six- and 12-string acoustics and six-string electric was an emotionally-charged exercise in paradox and nonchalance. From start to finish, Coryell defended his reputation as the best set of hands working a fret board. His ability to instantly translate any thought into music remains remarkable and virtually unmatched in popular guitar.

With tremendous technical facility, Coryell tossed off ideas that almost no one else could execute, and treated them as jokes. His performance followed a loose stream-of-consciousness improvisation, moving freely between compositions, switching guitars, pausing in the middle of a chorus for a drink of water and indulging a somewhat cynical tone. "Norwegian Wood," "The File," "Are You Too Clever?," "Bolero," "Up Around The Bend," "Figaro," "Johnny B. Goode," "In A Silent Way," "Spain" and "So What?" were among the tunes the guitarist wandered through in a non-stop pattern of improvisation. Harmonics, chord melodies, funk, feedback, flamenco and blues were all grist for the Coryell mill. A more somber moment was injected when Coryell paused to dedicate Mingus' "Goodbye Pork Pie Hat" to Mike Bloomfield, a dedication delivered in a mumbled, apologetic voice quite at odds with the nostalgic, pensive reading he gave the ballad. It was that disparity between the personal and the public that was the paradox of the evening. **fred goodman**

The Blackbyrds

THE ROXY, L.A. — Complete with a new producer, new material and a fresh perspective, Fantasy Records' Blackbyrds is aiming for renewed success in the second phase of its career. While the newest single off the current album, "Better Days," is "Love Don't Strike Twice," the 11-man aggregation that gathered at the Roxy performed with a heartfelt commitment. It was a labor of love.

It was the first time the band has played Los Angeles since severing ties with former

mentor Dr. Donald Byrd, but the band, nevertheless, did not sell out the venue. Instead, an attentive and anxious crowd watched the Blackbyrds blaze through a set that featured more of its current material over past hits and favorites, such as "Walkin' In Rhythm" and "Happy Music."

The group came out in high velocity and decibel intensity with music that was freer, more raw-edged than the smooth, slickly arranged presentations that characterized its previous shows. The music featured some of the more distinct, improvisational qualities of traditional R&B-based jazz, especially on "Lonely For Your Love," where much of the jazz came from the tight horn work by the four-piece brass section, called the Lien Squad, featuring Curtis Pope (trumpet), Ronald Thompson (trombone) and saxophonists Howard Burns and Lenny Harris.

On songs like "Lonely For Your Love" and "What's On Your Mind," lead vocalist James Garrett's exuberance and energy was rarely surpassed by pretentious showmanship, which made the show more spontaneous. But throughout the set, one could feel the original members of the band — Joe Hall III (bass), Keith Killgo (drums) and Orville Saunders (guitars) — straining, just a bit, to establish rapport with the audience.

The band's newer members, however, seemed more relaxed. **michael martinez**

Martha &
The Muffins

THE WHISKY, L.A. — Toronto sextet Martha and The Muffins, a popular Canadian group that garnered a Juno award in its homeland this year for the single "Echo Beach," straddles the line between art and pop rock with a basically sparse instrumental attack. While that allows the commanding voice of lead singer Martha Johnson to come to the forefront, largely defining the character and content of most of the band's songs, the quieter, less rhythmically dominated passages tend to reveal the group's weaknesses in adequately blending artiness with danceability, the Muffins' strong point.

The first of the youthful unit's four shows here painfully underscored how thin the Muffins' sound could be at times, while how at other times, particularly in "Echo Beach" and "Indecision," everything could coalesce into an all-out rhythmic pop. In these jams, the largely passive band seemed to come alive and move onstage as a whole, providing a glimpse of true potential as a swinging new pop outfit.

Much of Johnson's songwriting seems autobiographical, as was most readily apparent during the compositions "This Year" (a diary-style recounting of the band's past year with Martha's own personal anecdotes) and "One Day In Paris." In this context, the band's atmospheric renderings provided an appropriate background for her somewhat detached, yet at the same time captivating, observations.

Unfortunately, the middle part of the set didn't do much for the restlessly shimmying crowd of well-scrubbed teens in front of the stage, which perked up visibly during "Hide and Seek" and "Echo Beach." The newest member of the band, bassist and background vocalist Jean Wilson, brings a simple yet fluid playing style to the group, which appears to mesh well with drummer Tim Gane's quick, clipped rhythms. Gane's brother, Mark, could be slightly more aggressive on guitar, providing more chord fills to round out the overall sound, but what is lacking there seems to be compensated for by Andy Haas' smoldering sax work (a highpoint) and Carl Finkle's light keyboarding. **michael glynn**

Arguments Erupt Over Goody Evidence; Joel Takes Stand

(continued from page 5)

Goody and Pickwick. Martin Cullen, executive director of management information systems for PolyGram, was closely questioned about how the company's computer programs and records were generated and maintained and how the printout had been generated. It covered the period of October 1977 to December 1979, which was referred to extensively in later testimony.

Royalties manager Manuel Engellis brought in a list which purported to represent all of the free goods given to Goody between January 1977 and March 1980. It showed that Goody received 195,945 LPs, 8,720 cassettes and 22,505 8-tracks of *Saturday Night Fever* and 122,933 LPs, 4,038 cassettes, and 12,741 8-tracks of *Grease* — all free. However, close questioning by Holmes showed that this list didn't include a substantial number of additional free goods given under a "sales incentive bonus program." Holmes' further questioning of Cullen showed as well that there were a number of substantial purchases by Pickwick for several of its rack locations including free goods which were not included in the printout sheets.

On March 25, Holmes filed a motion with the court requesting the dismissal of count one, the RICO (Racketeer Influenced Corrupt Organizations) count against the Goody corporation, arguing that a corporation can't be charged under the RICO statute (which applies to individuals), and further that the corporation was not charged in the indictment with violating the statute. Judge Platt has not yet ruled on the motion.

Joel Testifies

Billy Joel's appearance in court brought a crush of reporters from local and national media. When questioned by Martin Gold, Joel was unable to tell if a cassette of "The Stranger" marked "promo copy" was legitimate or counterfeit, although he stated that he was involved in both perfecting the quality of his recordings and in developing and approving the graphics. Although Goody is charged with purchasing 4,000 counterfeit copies of "The Stranger," Joel said he didn't know Stolon or Levy, didn't know if he'd lost royalties on these tapes, and was even somewhat unclear in identifying copies of his royalty statements, saying "I don't know much about the numbers." Questioning by Gold brought out that Joel had been involved in a dispute over royalties with CBS for about \$1.8 million, but he had trouble identifying either the claim letter or a later settlement letter for \$650,000, both of which he signed.

The remainder of the week's testimony was devoted to questioning of FBI agent Warren Flagg, identified as Jacobs' "right hand man," about his work in preparing the case, taking statements from witnesses and preparing charts which Jacobs attempted to introduce as evidence. Flagg

Majors Monitor Test Of Soundbar Previewer

(continued from page 14)

Soundbar and found that it's definitely helping some of our new and developing acts," said PolyGram's Gregg Miller during a visit to Tower. "Sales of the John Cougar album, in particular, have been very good from the Soundbar, as well as the Rainbow LP."

Comline's Schutt noted that the company is presently in production on a limited number of model I and II units, although it is currently awaiting more response and feedback from the labels, as well as radio and retail, before stepping up manufacturing. The full cost of the model I system is \$25,000, while the smaller model II will be going for \$12,500, according to Schutt.

was also asked about his role in wiring a body recorder onto Murray Kaplan, who had previously pled guilty to charges arising out of the case of 8-track counterfeiter George Tucker, and sending Kaplan to have a conversation with Stolon in an attempt to elicit incriminating statements from him.

The tape, which was often distorted and almost incomprehensible, was played in court. The defense provided copies of what was claimed to be an accurate transcription to the jury, prosecution and Judge, but copies were not given to the press. On the tape, Kaplan said a number of times that Norton Verner was cooperating with the government, called him a liar and crook, and asked if Stolon had bought product from him.

"You never should have dealt with him, Sam," said Kaplan at one point, "if you're in trouble the higherups are in trouble. They (the government) probably know how many pieces you bought. I'm not trying to scare you but I hear they're going after Goody's." Stolon appeared to acknowledge purchasing *Saturday Night Fever* tapes from Verner at \$3 each but never said he knew they were counterfeits. The tape was made Jan. 31, 1980.

Questioning by Gold brought out that while Flagg had been authorized by Jacobs and the FBI to make the recording, he had not advised Washington at the time that Stolon was already represented by counsel or that Gold had already been told by Jacobs that Stolon was a target of investigation and soon to be indicted.

Flagg's work in preparing two charts that were supposed to show the total number of counterfeits purchased by Goody from Pearce, Collins and Verner, as well as a comparison of the numbers of legal and illegal units of product bought by the chain, came under heavy attack by the defense, which pointed up numerous inaccuracies. These included artists names and record titles rendered incorrectly, a line showing that the chain purchased 200 copies of Eric

(continued on page 40)

NEA Funding

(continued from page 14)

acknowledged that private and corporate donations are substantially used to support the arts in the U.S., but that the reality of funding for the arts demands governmental assistance."

Referring to the historical practice in many European nations of citizens privately supporting the arts, Fuenzalba told the subcommittee members that "the governments of these nations have long since assumed funding the arts."

The AFM president indicated that federal funding of the arts, through NEA's matching grants, has done much to stimulate private donations to the arts.

He said during the 10 years leading up to the establishment of the NEA in 1965, private donations to the arts only increased from \$199 million to \$205 million. Fuenzalba pointed out that in the 15 years since the agency's birth, private donations to the arts totaled more than \$3 billion.

"This enormous change indicates the prosperity enjoyed by the arts when private philanthropies are encouraged by the National Endowment for the Arts," Fuenzalba added.

In conclusion, the union president stressed the public's desire for continued maximum funding for the NEA, pointing to recent studies that indicate the public would support additional taxes to maintain art education and income.

"Now is the time for Congress to acknowledge that demand with your continued support of the National Endowment for the Arts," he said.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 3/28 Chart		Weeks On 3/28 Chart
1 GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	1	39 TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	29
2 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	2	40 FEEL ME CAMEO (Chocolate City/ PolyGram CCLP 2016)	38
3 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	3	41 FACES EARTH, WIND & FIRE (ARC/Columbia KC 36795)	39
4 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	4	42 HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	37
5 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	5	43 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	53
6 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	6	44 POSH PATRICE RUSHEN (Elektra 6E-302)	41
7 MAGIC TOM BROWNE (GRP/Arista 5503)	9	45 THIS IS MY DREAM SWITCH (Gordy/Motown G8-999M1)	44
8 GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	16	46 PERFECT FIT JERRY KNIGHT (A&M SP 4843)	58
9 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T8-375M1)	11	47 THE DRAMATIC WAY THE DRAMATICS (MCA-5146)	47
10 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	10	48 MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	—
11 STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	7	49 DIRTY MIND PRINCE (Warner Bros. BSK 3478)	49
12 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	12	50 IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-999M1)	46
13 FASTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	8	51 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGWAYS (Capitol ST-12130)	55
14 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	13	52 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	59
15 TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	22	53 CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	56
16 HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	15	54 CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	57
17 SKYYPORT SKYY (Salsoul/RCA SA-8537)	17	55 INHERIT THE WIND WILTON FELDER (MCA-5144)	50
18 LIVE AND MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	14	56 LABOR OF LOVE SPINNERS (Atlantic SD 16032)	—
19 LICENSE TO DREAM KLEEEER (Atlantic SD 19288)	24	57 NARD BERNARD WRIGHT (GRP/Arista 5011)	62
20 RADIANT ATLANTIC STARR (A&M SP-4833)	28	58 SWEET VIBRATIONS BOBBY "BLUE" BLAND (MCA 5145)	52
21 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	21	59 KANO (Emergency EMLP 7505)	48
22 CITY NIGHTS TIERRA (Boardwalk FW 36995)	18	60 ELOISE LAWS (Liberty LT-1063)	45
23 LET'S BURN CLARENCE CARTER (Venture VL 1005)	23	61 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	51
24 AUTOAMERICAN BLONDIE (Chrysalis CHE 1275)	19	62 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	60
25 ARETHA FRANKLIN (Arista AL 9538)	25	63 SHADES OF BLUE LOU RAWLS (Phila. Int'l./CBS JZ 36774)	43
26 AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	20	64 I LIKE WHAT YOU'RE DOING TO ME! YOUNG AND COMPANY (Brunswick BL 754224)	61
27 JERMAINE JERMAINE JACKSON (Motown M8-1499F)	26	65 SUN: FORCE OF NATURE SUN (Capitol ST-12142)	—
28 LOVE IS . . . ONE WAY ONE WAY (MCA-5163)	31	66 DEE DEE DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)	64
29 EVERYTHING IS COOL T-CONNECTION (Capitol ST-12128)	36	67 BETTER DAYS THE BLACKBYRDS (Fantasy F-9602)	67
30 HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	40	68 GREATEST HITS MANHATTANS (Columbia JC 36661)	63
31 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	30	69 DIANA DIANA ROSS (Motown M8-936)	68
32 VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	27	70 TROMBIPULATION PARLIAMENT (Casablanca/PolyGram NBLP 7240)	66
33 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5182)	33	71 THE BOYS ARE BACK STONE CITY BAND (Gordy/Motown G8-1001M1)	54
34 AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	32	72 CARNAVAL SPYRO GYRA (MCA-5149)	69
35 GAUCHO STEELY DAN (MCA-6102)	35	73 TWENNYNINE with LENNY WHITE (Elektra 6E-304)	72
36 THE DUDE QUINCY JONES (A&M SP-3721)	—	74 TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	65
37 PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	42	75 CANDLES HEATWAVE (Epic FE 36873)	73
38 TRIUMPH THE JACKSONS (Epic FE 36424)	34		



'TIL YOU'RE BROKE — MCA recording group Rufus recently made an appearance on Soul Train where it performed "Tonight We Love," from its recently released "Party 'Til You're Broke" LP. Pictures are (l-r): David "Hawk" Wolinsky, Tony Maiden and John Robinson of the group; Soul Train host Don Cornelius; and Bobby Watson and Kevin Murphy of the group.

THE RHYTHM SECTION

NEW DIMENSION — Take a tall statuesque beauty, mix that with a magnificent singing voice and sharp wit and you come up with a talented recording artist named **Phyllis Hyman**. Add to these dimensions a burgeoning stage career and you've got the same girl, only in a different arena. Hyman is not just spinning wheels trying out the likes of theatrical work. Judging from the response she has elicited from critics for her performance in the **Donald McKayle** conceived musical *Sophisticated Ladies*, which is largely based on the music of **Duke Ellington**, Hyman can add still another entertainment outlet to her already lengthy list of endeavors which includes recording, commercial jingles and film soundtrack work. When they were casting for the play, which is in progress at the Kennedy Opera House in New York, the role eventually earned by Hyman was auditioned for **Marilyn McCoo** and **Leslie Uggams**, who was already familiar with the demands of stage performance. "I was doing a gig at Mickel's and the play's music coordinator, **Lloyd Mayer**, heard me," recalls Hyman. "He came all four nights to hear me sing, and when I was about to close, he told me he wanted me to do Ellington's music." She said she was excited about beating out such formidable talent to get the role, but that the prospect of performing in a theater context was "a little frightening. I was petrified at first because no one told me what to do," she said. "I was told I was going to do a little tap dancing and a lot of what I do best — singing. The acting part was difficult at first, but I eventually began to feel comfortable in the role." The role called for her to sing such memorable Ellington tunes as "In A Sentimental Mood," "Prelude To A Kiss," "I'm Checking Out Goodbye," "Tell Me It's The Truth" and "I Got It Bad And That Ain't Good." Hyman said she hopes the experience will lead to other acting opportunities and also help her develop a Vegas-style act. With anticipated spring release of her next Arista LP, "Sunshine In My Life," and the prospect of her doing endorsements for products such as Clairol, Hyman's skill and beauty will ring in the public's ears and remain in the public's eye for a while to come.

FOR THE CHILDREN — The bizarre death and disappearance of 22 black children in Atlanta has left many in the recording industry devastated and has also galvanized the music community into action to support FBI and Atlanta Police efforts to solve the murders and prevent others. The Concerned Members of the Recording Industry, led by **LeBaron Taylor**, vice president/general manager of divisional affairs at CBS Records and BMA president, has been active in raising funds to assure a thorough investigation. The special committee worked on a benefit concert given in Atlanta by **Frank Sinatra** and **Sammy Davis, Jr.** March 10. More recently (March 28) Motown artist **Teena Marie** co-sponsored a party in Los Angeles to raise money to aid the investigation. And in New York, the **Grand Council of Guardians**, a group of black police officers, and disco bistro Harlem Uptown are sponsoring a benefit concert April 6 with proceeds to go directly to the Committee For the Mothers and Children of Atlanta.

DANCE MADNESS — To highlight the second single from their LP, **Twennynine** featuring **Lenny White**, the group is involved in "Fancy Dancer" dance contests in Los Angeles, San Francisco, Washington, D.C., New York and Detroit. Sponsoring the contests is Capezio Ballet-Maker shoes, which will award winners a gift certificate for the famed jazz shoes. Winners in Washington, D.C. will be awarded a trip to New York sponsored by New York Airlines and the Detroit winner will also get a free trip to Gotham, sponsored by Republic Airlines.

WONDERLUST — A bon voyage party was held last week for Tamala/Motown artist **Stevie Wonder** at the Los Angeles International airport, where press and friends gathered to see Wonder off to the Tokyo Music Festival and then on to dates in Australia, New Zealand and Europe. With his band **Wonderlove**, Wonder will appear during the Tokyo date with artist **Perry Como** and 20 other songwriters participating in the televised event.

ON THE ROAD AGAIN — The seventh annual San Diego Jazz Festival is set for June 5-6 at the San Diego Stadium. This year's festival, which will be produced by Festival Productions, Inc., will feature **The Isley Brothers**, **Kool & The Gang**, **The Manhattans**, **The Crusaders**, **Aretha Franklin**, **Temptations**, **Peabo Bryson** and **The Jones Girls**.

HOT CROSSOVER VINYL — Pop crossover debuts this week consist entirely of albums. A&M's "The Dude" (#66 bullet) by **Quincy Jones**, "My Melody" (#153 bullet) by ARC/Columbia's **Deniece Williams**, "Labor Of Love" (#159 bullet) by Atlantic's **Spinners**, "Sun: Force Of Nature" (#167 bullet) by Capitol's **Sun** and "Tenderness" (#170 bullet) by Boardwalk's **Ohlo Players**.

SHORT CUTS — **B.B. King** appeared on the *Tonight Show*, starring **Johnny Carson**, March 24 on NBC. The legendary blues crooner did selections from his current MCA LP, "There Must Be A Better World Somewhere," on his famous Gibson model guitar, which he fondly calls "Lucille" . . . **Gladys Knight & The Pips**, scheduled to release an LP on Columbia Records in April, are going to be appearing at the Las Vegas Hilton . . . Philadelphia-based vocal group **Blue Magic** recently signed a long-term recording pact with Capitol Records.

MORE SHORT CUTS — A&M's **Rockie Robbins** is now in the studio recording his third LP with producers **Skip Scarborough** and **Jerry Peters** . . . On the heels of their current MCA release, "Party 'Til Your Broke," **Rufus** has returned to the studio to cut an LP with team mate **Chaka Kahn** . . . Atlantic's **Roberta Flack** is scheduled to make her national TV debut on her April 8 special *An Evening With Roberta Flack*, to air on KCET-TV and to be simulcast with KJLH/Los Angeles.

michael martinez

CASH BOX TOP 100

April 4, 1981

	Weeks On Chart	3/28
1 DON'T STOP THE MUSIC YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	1	19
2 IT'S A LOVE THING THE WHISPERS (Solar/RCA YB-12154)	2	12
3 WATCHING YOU SLAVE (Cotillion/Atlantic 46006)	3	17
4 BURN RUBBER GAP BAND (Mercury/PolyGram 76091)	4	18
5 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	7	11
6 BEING WITH YOU SMOKEY ROBINSON (Temple/Motown T 54321F)	8	8
7 THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS 2510)	5	11
8 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	9	9
9 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	13	9
10 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic 46007)	6	10
11 BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK (Mirage/Atlantic WTG 3780)	10	17
12 FANTASTIC VOYAGE LAKESIDE (Solar/RCA YB-12129)	11	22
13 I AIN'T GONNA STAND FOR IT STEVIE WONDER (Temla/Motown T 54320F)	12	16
14 AI NO CORRIDA QUINCY JONES (A&M 2309)	18	7
15 TOGETHER TIERRA (Boardwalk WS8-5702)	14	20
16 PERFECT FIT JERRY KNIGHT (A&M 2304)	15	9
17 TAKE IT TO THE TOP KOOL & THE GANG (De-Lite/PolyGram DE 810)	23	6
18 WHEN LOVE CALLS ATLANTIC STARR (A&M 2312)	24	6
19 MAGIC MAN ROBERT WINTERS & FALL (Buddah/Arista BDA 624)	21	15
20 RAPTURE BLONDIE (Chrysalis CHS 2485)	19	6
21 I JUST LOVE THE MAN THE JONES GIRLS (Phila. Int'l/CBS ZS6 3121)	16	19
22 WHAT A FOOL BELIEVES ARETHA FRANKLIN (Arista AS 0591)	25	7
23 PRAISE MARVIN GAYE (Tamil/Motown T 54322F)	31	6
24 EVERYTHING IS COOL T-CONNECTION (Capitol P-4968)	26	10
25 GET TOUGH KLEEEER (Atlantic 3788)	32	8
26 YOU'RE TOO LATE FANTASY (Pavillion/CBS ZS6 6407)	28	9
27 LOVERS AFTER ALL MELISSA MANCHESTER and PEAPO BRYSON (Arista AS 0587)	27	10
28 YOU LIKE ME DON'T YOU JERMAINE JACKSON (Motown M 15035)	36	6
29 FEEL ME CAMEO (Chocolate City/Casablanca/PolyGram CC 3222)	30	7
30 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	34	5
31 AND LOVE GOES ON EARTH, WIND & FIRE (ARC/Columbia 11-11434)	20	9
32 WHAT TWO CAN DO DENIECE WILLIAMS (ARC/Columbia 11-60504)	37	5
33 HEARTBREAK HOTEL THE JACKSONS (Epic 19-50959)	17	18

	Weeks On Chart	3/28
34 MAKE THAT MOVE SHALAMAR (Solar/RCA YB-12192)	43	4
35 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)	46	3
36 ONE-WAY LOVE AFFAIR SADANE (Warner Bros. WBS 49663)	41	7
37 BE YOURSELF DEBRA LAWS (Elektra E-47084)	39	10
38 NEVER GONNA GIVE YOU UP PATRICE RUSHEN (Elektra E-47113)	38	7
39 I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH (Prelude PRL 8023)	33	16
40 LOVE'S CALLING ZINGARA (Wheel WH 5001)	35	15
41 TRY A LITTLE TENDERNESS THE OHIO PLAYERS (Boardwalk WS8 5708)	47	6
42 MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS (Atlantic 3798)	42	7
43 KEEP ON IT STARPOINT (Chocolate City/Casablanca/PolyGram CC 3223)	49	6
44 8TH WONDER THE SUGARHILL GANG (Sugar Hill SH-753)	40	16
45 TOO TIGHT CON FUNK SHUN (Mercury/PolyGram 76089)	22	20
46 YOU'RE LYING LINX (Chrysalis CHS 2461)	52	6
47 TONIGHT WE LOVE RUFUS (MCA 51070)	54	5
48 BOOGIE BODY LAND BAR-KAYS (Mercury/PolyGram 76088)	29	19
49 FANCY DANCER TWEENYNINE with LENNY WHITE (Elektra E-47087)	44	15
50 HAVE YOU SEEN HER THE CHI-LITES featuring GENE RECORD (20th Century-Fox/RCA TC-2481)	50	7
51 MY LADY ONE WAY (MCA 51054)	55	5
52 BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)	61	3
53 CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT (MCA 51073)	62	4
54 IN LOVE'S TIME DELEGATION (Mercury/PolyGram 45-76094)	64	5
55 DOUBLE DUTCH BUS FRANKIE SMITH (WMOT WS8 5356)	58	6
56 F-ENCOUNTER BOOTSYS (Warner Bros. WBS 49661)	56	8
57 MOMENT OF WEAKNESS ENCHANTMENT (RCA PB-12163)	60	7
58 WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)	66	3
59 YOUNG LOVE TEENA MARIE (Gordy/Motown G 7194F)	59	7
60 LOVE OVER AND OVER AGAIN SWITCH (Gordy/Motown G 7198F)	48	22
61 BIRTHDAY PARTY GRANDMASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-555)	65	7
62 GIVE IT TO ME BABY RICK JAMES (Gordy/Motown G 7197F1)	89	2
63 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHI 49681)	72	4
64 YOUR LOVE IS ON THE ONE LAKESIDE (Solar/RCA YB-12188)	79	2
65 YOU'RE THE BEST THING IN MY LIFE THE DRAMATICS (MCA 51041)	53	15
66 YEARNING FOR YOUR LOVE GAP BAND (Mercury/PolyGram 76101)	85	2

	Weeks On Chart	3/28
67 WIND ME UP R.J.'S LATEST ARRIVAL (Buddah/Arista BDA 615)	67	10
68 I'M READY KANO (Emergency EMS-4504)	63	19
69 SOMETHING TO REMEMBER DYNASTY (Solar/RCA YB-12180)	73	4
70 SUPERLOVE SKYY (Salsoul/RCA S7 2136)	87	2
71 LOVE IS A WAITING GAME ROBERTA FLACK and PEAPO BRYSON (Atlantic 3803)	75	3
72 SHOESTRINGS RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2159)	82	2
73 GOT TO MAKE IT BETTER MYSTIC MERLIN (Capitol 4961)	81	3
74 BODY FEVER BAR-KAYS (Mercury/PolyGram 76097)	77	3
75 LADY'S WILD CON FUNK SHUN (Mercury/PolyGram 76099)	84	2
76 DIDN'T WE MAKE IT HAPPEN, BABY BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS ZS6 70064)	76	4
77 FEEL IT REVELATION (Handshake WS8 5305)	78	5
78 MAKE YOU MINE SIDE EFFECT (Elektra E-47112)	86	3
79 YOU ARE NITEFLYTE (Ariola/Arista OS-814)	83	4
80 INVITATION TO LOVE THE DAZZ BAND (Motown M 1507F)	90	2
81 LATELY STEVIE WONDER (Motown T 54323F)	—	1
82 REACTION SATISFACTION SUN (Capitol P-4981)	—	1
83 SURRENDER PEACHES & HERB (Polydor/PolyGram PD 2157)	80	4
84 I CAN'T BELIEVE YOU'RE GOING AWAY MASS PRODUCTION (Cotillion/Atlantic 46011)	—	1
85 THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC (Warner Bros. WBS 49667)	—	1
86 I WANT IT THE REDDINGS (Believe In A Dream/CBS ZS6 5602)	57	7
87 LOVE DON'T STRIKE TWICE THE BLACKBYRDS (Fantasy 910)	—	1
88 CAN YOU FEEL IT THE JACKSONS (Epic 19-01032)	—	1
89 YOU'D BE A MILLIONAIRE BOBBY "BLUE" BLAND (MCA 51068)	88	5
90 LOVE ATTACK MIGHTY FIRE (Elektra E-47108)	—	1
91 CONNECTIONS AND DISCONNECTIONS FUNKADELIC (LAX/WS8 70055)	91	4
92 RAPPER DAPPER SNAPPER EDWIN BIRDSONG (Salsoul/RCA S7 2135)	—	1
93 SEARCHIN' FOR LOVE WANDA WALDEN/NARADA MICHAEL WALDEN (Elektra E-47109)	93	2
94 CHILL-OUT! FREE EXPRESSION (Vanguard 35223)	94	2
95 LAND OF MAKE BELIEVE BLUE MAGIC (Capitol P-4977)	—	1
96 LET'S DO IT CONVERSION (Sam 81-5107)	96	6
97 CAN YOU HANDLE IT SHARON REDD (Prelude PRL 8024)	74	9
98 WHERE DID I GO WRONG? HEATWAVE (Epic 19-51005)	68	7
99 WHO SAID? THE ISLEY BROTHERS (T-Neck/CBS ZS6 2293)	45	15
100 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DE 807)	51	26

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Woman Needs (Raydiola — ASCAP)	30	Fantastic Voyage (Spectrum VII/Circle — ASCAP)	12	BMI)	87	Surrender (Bull Pen — BMI)	83
Ai No Corrida (Heathwave/ Lazy Lizard/ Intersong — ASCAP)	14	Feel It (Rev Three/Fairbanks — BMI)	77	Love Is A Waiting (WB/Peabo/Very Every — ASCAP)	71	Take It (Delightful/Fresh Start — BMI)	17
All American (Walden/Gratitude Sky — ASCAP/Irving/Kejoc — BMI)	10	Feel Me (Better Days — BMI/Better Nights — ASCAP)	29	Love Over (Jobete — WB/ASCAP)	60	The Electric Spanking (Malbiz — BMI)	85
And Love (Almo/Verdangel/Cherubim — ASCAP/ Foster Frees/Irving — BMI)	31	Get Tough (Alex & Soufus — ASCAP)	25	Lovers After All (Rumanian Pickleworks — BMI/ Leon Ware — ASCAP)	27	Thigs High (Thomas Browne/Roaring Fork — BMI)	7
Bad Company (Nick-O-Val — ASCAP)	52	Give It To Me (Jobete & Stone City — ASCAP)	62	Love's Calling (Platinum Ear — BMI)	40	Together (Mighty Three — BMI)	15
Be Yourself (Hulaws — BMI/New East — ASCAP)	37	Golden Touch (May Twelfth/Warner Tamerlane — BMI)	63	Magic Man (Almo/Ray Jay/Similar/Lucky Break — ASCAP/Irving — BMI)	19	Tonight We Love (Overdue — ASCAP)	47
Being With You (Bertam — ASCAP)	6	Got To Make It (Music Tree/Butterfly Gong — BMI)	73	Make That Move (Spectrum VII/Mykinda — ASCAP)	34	Too Tight (Val-Is-Joe — BMI)	45
Birthday Party (Sugar Hill — BMI)	61	Have You Seen Her (Six Continents — BMI)	50	Make You Mine (Relaxed/Happy Birthday/Tuff Cookie — BMI)	78	Try A Little (Campbell, Connelly/ Robins — ASCAP)	41
Body Fever (Bar-Kays/Warner Tamerlane — BMI)	74	Heartbreak Hotel (Mijac — BMI)	33	My Lady (Perk's/Duchess — BMI)	51	Watching You (Slave song/Cotillion — BMI)	3
Bon Bon (Unichappell/Featherbed/Larball — BMI)	11	How 'Bout (Dana Walden — license pending)	9	Never Gonna Give (Baby Fingers — ASCAP/ Freddie Dee — BMI)	38	What A Fool (Snug/Milk Money — ASCAP)	22
Boogie Body (Bar Kays/Warner-Tamerlane — BMI)	48	I Ain't Gonna (Jobete & Black Bull — ASCAP)	13	Nothing Remains (Sumac — BMI)	42	What Are We Going (Jobete/Black Bull/Danbet — ASCAP)	58
Burn Rubber (Total Experience — BMI)	4	I Can't Believe (Two Pepper — ASCAP)	84	One-Way Love (Frozen Butterfly — BMI)	36	What Cha' Gonna (Average (Admin. by Ackee) Longdog — ASCAP)	35
Call It What (Bilsum — BMI)	53	I Hear Music (Unlimited Touch/Phylmar — ASCAP)	39	Perfect Fit (Almo/Crimasco — ASCAP)	16	What Two (Bellboy/Kee-Drick — BMI)	32
Can You (Diamond In The Rough/Trumer — BMI)	97	I Just Love (Assorted — BMI)	21	Praise	63	When Love Calls (Almo/Newban/Audio — ASCAP)	18
Can You Feel It (Mijac/Siggy — BMI)	88	I Want It (Last Colony/Band Of Angels — BMI)	86	Rapper Dapper (Edwin Birdsong/Salsoul — ASCAP)	92	Where Did I Go (Johnny Wilder — BMI)	98
Celebration (Delightful/Fresh Start — BMI)	100	I'm Ready (Emergency — ASCAP)	68	Rapture (Rare Blue/Monster Island — ASCAP)	20	Who Said? (Bovina — ASCAP)	99
Chill-Out! (Jackaroe/Bobby "O" — ASCAP)	94	In Love's Time (Screen Gems-EMI — BMI)	54	Reaction Satisfaction (Glenwood — ASCAP)	82	Wind Me Up (Big Seven/Arrival — BMI)	67
Connections And Disconnections (Milwaukee & Key Funk — BMI)	91	Invitation (Three Go & Jazzy Autumn — ASCAP)	80	Searchin' (Walden/Gratitude Sky — ASCAP/ Irving — BMI)	93	Yearning For Your Love (Total Experience — BMI)	66
Didn't We Make (Sa-Vette/Six Continents — BMI/My Body's/World Song — ASCAP)	76	It's A Love (Spectrum VII/Mykinda — ASCAP)	2	Shoestrings (Dark Cloud/H.A.B. — BMI)	72	Yesterday (Almo/Hammer & Nalls — ASCAP)	42
Don't Stop (Total X — BMI)	1	Just The Two (Antisia — ASCAP)	8	Something To Remember (Spectrum VII/Mykinda — ASCAP/Proud Tunes — BMI)	69	You Are (Torano — BMI)	79
Double Dutch (WIMOT/Frason/Supermarket — BMI)	55	Keep On (Harrindur/Licyndiana/Ensign — BMI)	43	Sukiyaiki (Beechwood — BMI)	5	You Like Me Don't You (Jobete — ASCAP)	28
8th Wonder (Commodores Pub./Jobete — BMI)	44	Lady's Wild (Val-Is-Joe/Felstar — BMI)	75	Superlove (One To One — ASCAP)	70	Young Love (Jobete — ASCAP)	59
Everything Is Cool (Rubber Admin. by Irving — BMI)	24	Land Of (Unart/Friday's Child/Poo Poo — BMI)	95			You'd Be (Special Agent/Adm. by Alvert — BMI)	89
F-Encounter (Rubber Band — BMI)	56	Lately (Jobete & Black Bull — ASCAP)	81			Your Love (Spectrum VII/Circle — ASCAP)	64
Fancy Dancer (Mchoma/Cherubim — BMI/ASCAP)	49	Let's Do It (Calebur Compositions/Leeds/Pap/Mideb — ASCAP)	96			You're Lying (Solid/RSM/Martin-Coulter/MCA)	46
		Love Attack (Arcturus II — ASCAP)	90			You're The Best (Groovesville/Supercloud/ Arturus II — BMI)	65
		Love Don't Strike (Khempera — ASCAP/First Down — ASCAP)	90			You're Too Late (Rightsong/Pavillian/Listi — BMI)	26

BLACK CONTEMPORARY

MOST ADDED SINGLES

- GIVE IT TO ME BABY** — RICK JAMES — GORDY/MOTOWN
KATZ, WILD, WENZ, WUFO, WNHC, WAOK, WSOK, WPAL, WATV, OK100, WGPR-FM
- LATELY** — STEVIE WONDER — MOTOWN
WLE, WENZ, WWIN, WOKB, KGFJ, WAOK, WDA, KDKO, WVKO
- THE ELECTRIC SPANKING OF WAR BABIES** — FUNKADELIC — WARNER BROS.
KATZ, WDAS-FM, WEDR, WWIN, WOKB, WAOK, WSOK, WRBD
- CAN YOU FEEL IT** — THE JACKSONS — EPIC
KATZ, KOKA, WOKB, KGFJ, WTLC, WATV, KPRS, WDAO
- YOUR LOVE IS ON THE ONE** — LAKESIDE — SOLAR/RCA
WJMO, WWIN, WTLC, KMJQ, WAMO, WDAO, WLOU
- YEARNING FOR YOUR LOVE** — GAP BAND — MERCURY/POLYGRAM
WEDR, WCIN, WTLC, WRBD, KPRS, WYLD, WDAO
- SUPER LOVE** — SKYY — SALSOL/RCA
WWRL, WWIN, WAOK, WSOK, WTLC, WLOU
- TONIGHT WE LOVE** — RUFUS — MCA
WBMX, WENZ, WYLD, WAMO, WLOU
- GOLDEN TOUCH** — ROSE ROYCE — WHITFIELD/WARNER BROS.
WWRL, WWIN, WGIV, WYLD, WLOU

MOST ADDED ALBUMS

- LOVE LIFE** — BRENDA RUSSELL — A&M
WGPR-FM, KPRS, WTLC, WOKB, WWIN, WGCI, WILD
- LET ME BE THE ONE** — WEBSTER LEWIS — EPIC
WYLD-FM, WTLC, WSOK, WOKB, WWIN, WWRL, WLE
- ULLANDA MCCULLOUGH** — ULLANDA MCCULLOUGH — ATLANTIC
WTLC, WPAL, WNHC, WEDR, WENZ, WILD, WLE

UP AND COMING

- ONE MORE CHANCE** — DIANA ROSS — MOTOWN
YOU ARE EVERYTHING — ELOISE LAWS — LIBERTY
GOT 'EM WHERE YOU WANT 'EM — TOM SCOTT — POSSE
PARADISE — CHANGE — ATLANTIC
PULL UP TO THE BUMPER — GRACE JONES — ISLAND

BLACK RADIO HIGHLIGHTS

WVEE — ATLANTA — SCOTTY ANDREWS, PD

HQTS: Slave, Smokey Robinson, J. Knight, G. Washington, Kool & Gang, Whispers, Taste of Honey, Sister Sledge, T. Browne, Blondie, T-Connection, Q. Jones, Champaign. ADDS: Linx, One Way. LP ADDS: R. Stewart, Tim Weisberg, Rolling Stones, D. Sanborn, Barry & Glodean White, Passage.

WAOK — ATLANTA — CARL CONNOR, PD

HQTS: J. Knight, Q. Jones, Atlantic Starr, Cameo, Rufus, S. Robinson, M. Gaye, Bar-Kays, Gap Band, Con Funk Shun. ADDS: Rick James, Skyy, Change, S. Wonder, Funkadelic (WB), E. Laws, Bill Summers. LP ADDS: Slave, Sun.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — TOME BROWNE

HQTS: Atlantic Starr, Slave, R. Winters & Fall, Gap Band, Conversion, Kool & Gang, Kleer, G. Washington, S. Robinson. ADDS: Aurra, Eloise Laws, Side Effect, Lakeside, Grace Jones, Funkadelic (WB), Shalamar, Skyy, A. McClain & Destiny, Terri Gonzalez, Mass Production, S. Wonder, D. Ross, Slave, Tierra, Bill Summers, Junie, Rose Royce. LP ADDS: B. Russell, Webster Lewis.

WATV — BIRMINGHAM — BILL GLOVER, MD

HQTS: Gap Band, Skyy, T-Connection, T. Browne, Joe Tex, Slave, S. Wonder, Lakeside, Kool & Gang, Sugarhill Gang, Grandmaster Flash, L. Huff, T. Pendergrass, Shalamar, Whispers, Bar-Kays, J. Knight, Starpoint, Sister Sledge, Dynasty, M. Gaye, Bootsy, One Way, Originals, P. Rushen, D. Williams. ADDS: Jacksons, Rick James, Kleer. LP ADDS: David Sanborn.

WILD — BOSTON — STEVE CRUMBLY, PD — #1 — YARBROUGH & PEOPLES

JUMPS: 9 To 6 — Free Expression, 15 To 12 — Grandmaster Flash, 20 To 16 — S. Robinson, 28 To 22 — Shalamar, 27 To 25 — Kool & Gang, 29 To 26 — Q. Jones, 30 To 27 — Linx, 35 To 31 — Rufus, 39 To 32 — Raydio, 36 To 33 — Bill Summers, 40 To 36 — RGB, 37 To 34 — Delegation, HB To 37 — M. Gaye, HB To 38 — Ullanda McCullough, HB To 39 — C. Khan, HB To 40 — Sun. ADDS: M. Wycoff, S. Feva, Aurra, Rick James, T.S. Monk, Trickeration, Change, Taana Gardner. LP ADDS: Sun, Starpoint, Ullanda McCullough, B. Russell.

WUFO — BUFFALO — KEITH POLLARD, PD — #1 — KLEER

HQTS: R. Winters & Fall, S. Robinson, Sister Sledge, S. Wonder, Raydio, Q. Jones, Bootsy, Atlantic Starr, Taste of Honey, T-Connection, G. Washington, Earth, Wind & Fire, J. Knight. ADDS: Steely Dan, R. James, G. Vannelli, B. Wright, L. Rawls, Kool & Gang.

WPAL — CHARLESTON — THERON SHYPE, MD — #1 — S. ROBINSON

HQTS: T. Browne, J. Jackson, Kleer, Kool & Gang, Fantasy, Q. Jones, Champaign, Sadane, Delegation, G. Washington, Spinners, One Way, Shalamar, Raydio, M. Gaye, Atlantic Starr, Revelation, G. Dunlap, Q'Jays. ADDS: R. James, B. Mason, Sho Nuff, M. Wycoff, Sun. LP ADDS: Isley Bros., Spinners, Delegation, Ullanda McCullough.

WGIV — CHARLOTTE — JOANN GRAHAM, MD

HQTS: Atlantic Starr, S. Robinson, Bill Summers, Common Sense, Earth, Wind & Fire, Kleer, Grandmaster Flash, Cameo, Q. Jones, Whispers, Shalamar, G. Washington, Taste of Honey, B. King, Rufus, Delegation, A. Meyers, Manhattans. ADDS: Webster Lewis, Rose Royce, Sun, RGB, Conversion, Diana Ross, Dennis Brown, M. Wycoff, Mighty Fire. LP ADDS: Sun, Joe Simon, Bohannon, Qhio Players.

WGCI — CHICAGO — BARRY MAYO, PD

HQTS: Yarbrough & Peoples, Gap Band, Lakeside, Slave, T.S. Monk, Jones Girls, Whispers, S. Robinson, Cameo. ADDS: G. Jones, F. Hooker. LP ADDS: B. Russell, Kleer, L. Ware, Jazz Fusion, J. McDuff, Joe Simon.

WBMX — CHICAGO — PAM WELLES, MD

HQTS: Yarbrough & Peoples, Gap Band, Slave, Atlantic Starr, S. Robinson, Lakeside, T.S. Monk, Q. Jones, Lakeside (n). ADDS: Starpoint, T. Scott, Bernard Wright, R. Winters & Fall, Linx, Rufus, Q. Jones. LP ADDS: P. Bryson, Jack McDuff, Rufus, Sadane.

WCIN — CINCINNATI — MIKE ROBERTS, MD

HQTS: A. Franklin, Lakeside, Bill Summers, S. Robinson, M. Gaye, S. Wonder, T-Connection, Gap Band, Taste of Honey, G. Washington. ADDS: Sadane, C. Khan, Cameo, Gap Band, Linx, Ullanda McCullough, B. Wright.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — T.S. MONK

JUMPS: 6 To 3 — Taste of Honey, 10 To 5 — S. Robinson, 18 To 8 — J. Knight, 20 To 11 — Champaign, 21 To 16 — Q. Jones, 23 To 18 — Atlantic Starr, 22 To 19 — Raydio, 24 To 20 — Fantasy, 27 To 21 — G. Washington, 25 To 22 — Dazz Band, 26 To 23 — Shalamar, 28 To 24 — RJ's Latest Arrival, 29 To 25 — C. Khan, 30 To 26 — J. Jackson, 31 To 27 — Ohio Players, 32 To 28 — Sadane, 33 To 29 — Starpoint, 34 To 30 — Gap Band, 35 To 31 — D. Ross, 36 To 32 — Rufus, 37 To 33 — Con Funk Shun. ADDS: Manchester/Bryson, Lakeside.

WJLB — DETROIT — TOM COLLINS, PD — #1 — SLAVE

JUMPS: 13 To 8 — Sister Sledge, 17 To 9 — A. Franklin, 18 To 10 — One Way, 19 To 12 — Stylistics, 21 To 13 — Kleer, 20 To 15 — Cameo, 23 To 16 — T-Connection, 24 To 18 — Atlantic Starr, 22 To 17 — Earth, Wind & Fire, 25 To 19 — Champaign, 26 To 20 — McCrarys, 27 To 21 — G. Washington, 28 To 22 — M. Henderson, 29 To 23 — Streisand/Gibb, 30 To 24 — Gap Band, 31 To 25 — P. Rushen, 32 To 26 — J. Jackson, 33 To 27 — D.D. Sharpe, 34 To 28 — A. Meyers, 35 To 29 — Linx, 36 To 30 — S. Robinson, 37 To 31 — M. Gaye, 38 To 32 — Bohannon, 39 To 33 — Fantasy, 40 To 34 — Q. Jones, LP To 35 — D. Williams, LP To 36 — Mystic Merlin, LP To 37 — C. Khan, LP To 38 — Chi-Lites, LP To 39 — Enchantment. ADDS: Young & Company, Blackbyrds, B. Russell, Dr. Hook, Betty Wright, Ullanda McCullough, Lani Hall, Dazz Band. LP ADDS: Isley Bros.

WGPR — DETROIT — GEORGE WHITE, PD — #1 — T. BROWNE

HQTS: Slave, Taste of Honey, J. Knight, Zingara, Sister Sledge, Atlantic Starr, G. Washington, D. Laws, A. Franklin, Qhio Players, S. Robinson, Manchester/Bryson, Kleer, Q. Jones, J. Jackson, Fantasy, T-Connection. ADDS: M. Gaye, R. James, K.I.D., Blue Magic, Roundtrip, Mighty Fire. LP ADDS: B. Russell.

WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — T. BROWNE

JUMPS: 8 To 5 — Sister Sledge, 11 To 6 — F. Smith, 12 To 7 — Champaign, 13 To 9 — Enchantment, 14 To 10 — One Way, 17 To 11 — R. Winters & Fall, 18 To 12 — Q. Jones, 21 To 13 — Raydio, 22 To 14 — A. Franklin, 23 To 16 — Grandmaster Flash, 26 To 17 — Kool & Gang, 29 To 20 — D. Williams, 30 To 21 — Cameo, 32 To 22 — Atlantic Starr, 34 To 23 — Rufus, 35 To 24 — Shalamar, 38 To 26 — Ullanda McCullough, 39 To 27 — Sadane, 40 To 28 — Bar-Kays, 41 To 31 — E. Birdsong, 13 To 34 — C. Khan, 44 To 35 — Mel Sheppard, 45 To 38 — Executive, Ex To 39 — Sho Nuff, Ex To 40 — Lakeside, HB To 41 — Mystic Merlin, Ex To 42 — Mass Production, Ex To 43 — Con Funk Shun, HB To 44 — Mantus, HB To 45

— RGB. ADDS: Bill Summers & Summers Heat, Gap Band, Mantra, Holt 45, Final Edition, Paul Kelly, Funkadelic, Change. LP ADDS: Qhio Players, D. Williams, D. Lasalle, Champaign, Atlantic Starr.

KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — YARBROUGH & PEOPLES

HQTS: T. Browne, Jones Girls, G. Washington, Gap Band, A. Franklin, Whispers, Lakeside, A. Franklin (Q), Blondie, Sister Sledge, Tierra, Kool & Gang, Con Funk Shun, T-Connection, Isley Bros., J. Jackson, T.S. Monk, W. Felder, P. Rushen, Raydio, M. Gaye, Cameo. ADDS: Champaign, Lakeside, Manchester/Bryson.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — QUINCY JONES

HQTS: S. Robinson, P. Rushen, C. Khan, J. Knight, Fantasy, Sister Sledge, Kool & The Gang, Atlantic Starr, Cameo, Linx. ADDS: Tierra, Ullanda McCullough, Shalamar, Raydio, Side Effect, Enchantment. LP ADDS: Q. Jones.

KGFJ — LOS ANGELES — J.B. STONE, PD

HQTS: Taste of Honey, T.S. Monk, Smokey Robinson, R. Winters & Fall, Champaign, Yarbrough & Peoples, Whispers, Lakeside, Gap Band, J. Knight. ADDS: Jacksons, S. Wonder, Revelation. LP ADDS: Passage.

WDIA — MEMPHIS — MARK CHRISTIAN, PD

HQTS: Taste of Honey, S. Robinson, Kleer, Champaign, Atlantic Starr, B. Bland, G. Washington, Zingara, Kool & Gang, Yarbrough & Peoples, R. Winters & Fall, Gap Band, T.S. Monk, T. Browne, A. Franklin, J. Knight. ADDS: Ann Peebles, Con Funk Shun, Shalamar, S. Wonder. LP ADDS: Passage, Sadane, Spinners.

WEDR — MIAMI — GEORGE JONES, MD — #1 — JACKSONS

JUMPS: Ex To 5 — Mantus, 10 To 6 — Common Sense, Ex To 8 — Tom Browne, Ex To 10 — RJ's Latest Arrival. ADDS: Randy Brown, Gap Band, Mass Production, Con Funk Shun, Jerry Bell, Executive, Michael Wycoff, Funkadelic (WB), T.S. Monk. LP ADDS: Sun, Dennis Brown, Deniece Williams, Bohannon, Ullanda McCullough, R. Winters & Fall.

WLUM — MILWAUKEE — BILLY YOUNG, PD

HQTS: Alphonse Mouzon, Champaign, S. Robinson, Atlantic Starr, Tom Browne, Gap Band, Kool & Gang, B. Wright, Bill Summers. ADDS: RGB, C. Lucas, B. Mason, Jacksons, S. Wonder, P. Bryson.

WYLD-FM — NEW ORLEANS — PAUL STEVENS, PD — #1 — S. ROBINSON

HQTS: T.S. Monk, Taste of Honey, Whispers, Yarbrough & Peoples, J. Jackson, G. Washington, Earth, Wind & Fire, Chi-Lites, S. Wonder, Slave, L. White, Atlantic Starr, N. Connors, Champaign, Lakeside, A. Franklin, L. Ware. ADDS: Rose Royce, Mighty Fire, Sadane, Gap Band, Rufus. LP ADDS: Webster Lewis, Gap Band.

WWRL — NEW YORK — LINDA HAYNES, MD

HQTS: Kool & Gang, Raydio, M. Gaye, Taste of Honey, Chaka Khan, Shalamar, S. Robinson, Earth, Wind & Fire, Pointer Sisters, J. Jackson. ADDS: Dynasty, G. Jones, Niteflyte, Rose Royce, Skyy, Tierra, Michael Wycoff. LP ADDS: David Sanborn, Webster Lewis, Noel Pointer.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — S. ROBINSON

HQTS: Shalamar, Taste of Honey, T. Browne, Grandmaster Flash, T-Connection, J. Knight, Atlantic Starr, Unlimited Touch, D. Williams, Champaign, Kool & Gang, A. Franklin, Kleer, Rufus, Bill Summers. ADDS: Jackson, Funkadelic (WB), Persuaders, R. Brown, L.A. Boppers, S. Wonder, Ramona Brooks. LP ADDS: Originals, J. Knight, B. Russell, Sun, W. Lewis, Sadane.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — SLAVE

HQTS: Gap Band, Yarbrough & Peoples, Whispers, Slave, T. Browne, S. Robinson, Skyy, Zingara, Taste of Honey, L. White, M. Gaye, T.S. Monk, G. Washington, R. Winters & Fall, Q. Jones, Chaka Khan, Rick James, T. Gardner, Ramona Brooks, D. Summer, Brenda Russell, Lakeside, L.A. Boppers. ADDS: Strikers, K.I.D., G. Hunt, Al Jarreau, Funkadelic, Stanley Clarke & G. Duke, Change, Sun, Tierra. LP ADDS: Q. Jones, Santana, N. Pointer, Jack McDuff.

WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — T. BROWNE

JUMPS: 11 To 7 — Starpoint, 13 To 10 — A. Franklin, 16 To 11 — Unlimited Touch, 18 To 12 — Manchester/Bryson, 19 To 13 — Common Sense, 21 To 14 — Atlantic Starr, 20 To 15 — Champaign, 23 To 17 — Grandmaster Flash, 24 To 18 — Kool & Gang, 26 To 19 — One Way, 27 To 20 — Dazz Band, 28 To 21 — Lipps, Inc., 31 To 23 — Raydio, 32 To 24 — D. Williams, 35 To 26 — Q. Jones, 33 To 29 — Reddings, 34 To 30 — D. Laws, 37 To 31 — Shalamar, HB To 32 — M. Gaye, HB To 33 — F. Smith, HB To 34 — B. Summers, HB To 37 — Skyy. ADDS: Lakeside, C. Khan, Linx, Rufus, E. Birdsong, Chi-Lites, Delegation, G. Jones, Side Effect.

WLE — RALEIGH — CAESAR GOODING, MD — #1 — WHISPERS

HQTS: G. Washington, T. Browne, Bill Summers, Yarbrough & Peoples, Kool & Gang, M. Gaye, Gap Band, S. Robinson, Kleer, Raydio, Shalamar, C. Khan, Q. Jones, Con Funk Shun, S. Wonder, J. Knight, W. Lewis, Lakeside, Gap Band. ADDS: S. Wonder, Q. Jones, Salazar, Grace Jones. LP ADDS: Passage, Ullanda McCullough, Sun, Webster Lewis, D. Williams, Mantra.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — T. BROWNE

JUMPS: 16 To 12 — S. Robinson, 24 To 21 — Champaign, HB To 28 — Atlantic Starr, HB To 30 — Shalamar. ADDS: Webster Lewis, Rick James, S. Wonder, Rufus, T.S. Monk, F. Hooker. LP ADDS: Ullanda McCullough, Q. Jones, Jack McDuff, E. Phillips.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — WHISPERS

JUMPS: 7 To 4 — S. Robinson, 9 To 6 — G. Washington, 13 To 10 — Champaign, 16 To 12 — M. Gaye, 22 To 19 — Manchester/Bryson, 23 To 20 — Blondie. ADDS: Kleer. LP ADDS: C. Khan, Starpoint, Dazz Band.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — T. BROWNE

JUMPS: 8 To 5 — Champaign, 14 To 11 — Cameo, 20 To 12 — One Way, 22 To 13 — Raydio, 23 To 14 — S. Robinson, 18 To 15 — Unlimited Touch, 29 To 17 — Q. Jones, 30 To 19 — Rufus, 32 To 21 — L. Rawls, 35 To 22 — M. Gaye, 28 To 23 — D. Williams, 36 To 28 — C. Khan, HB To 36 — Side Effect, HB To 38 — Millie Jackson. ADDS: P. Bryson, M. Henderson, Niteflyte, Funkadelic, Jacksons, RGB, Junie, M. Wycoff, R. James. LP ADDS: Atlantic Starr.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — YARBROUGH & PEOPLES

HQTS: Gap Band, Whispers, Sister Sledge, Tom Brown, Taste of Honey, Slave, S. Robinson, Cameo, Reddings. ADDS: C. Khan, Champaign, Kleer, Timmy Thomas, Jacksons, Peaches & Herb, Sho Nuff.

OK100 — WASHINGTON — DWIGHT LANGELY, MD

HQTS: Q. Jones, M. Gaye, Slave, G. Washington, Atlantic Starr, J. Knight, T. Browne, P. Rushen, T.S. Monk, Shalamar, Taste of Honey, S. Robinson, Kleer. ADDS: Diana Ross, Rick James, F. Hooker, Qhio Players.

Excelsior Country Unit Coming On; Inks With Sunbird

NASHVILLE — With just more than five months of operation behind it, the country division of Minneapolis-based Excelsior Records is coming on strong, with album and/or single product on the market by Mundo Earwood, David Houston, Donna Hazzard and the Concrete Cowboy Band, with additional releases scheduled from Canadian artist Carroll Baker, who signed with the label in November 1980. Additionally, the label recently pacted for a long-term distribution agreement with Nashville-based Sunbird Records, which calls for Excelsior to distribute Sunbird product through its independent distribution network.

Excelsior actually debuted on the market in June 1980 with its well-received "Chipmunk Punk" album. According to label vice president and general manager Don Johnson, development of the country division of the label began in October 1980, following extensive research into the viability of creating such a unit.

"Through our own market research and the experience our people have in the business, we determined that a country label could be a success," Johnson said. "We think country will continue to grow and take a bigger and bigger share of the total marketplace."

Outlining the game plan of the label, Johnson said the primary thrust was to gradually sign 12-15 artists, each particularly chosen in terms of "where they musically are in their careers."

"What we are striving to do is to give priority to each particular artist in his or her respective category," he said. "A category, for example, could be traditional male country singer. We don't want to have more than two people in any particular category. There are so many artists who have a tremendous amount of potential, but just can't get enough attention from the record companies. By very carefully picking our artists, we can create a good and successful relationship with them."

To give its artists added exposure, Johnson said the label is planning a showcase for mid-April, most likely in Dallas. Additionally, he said, Excelsior is currently looking for office space to open a branch in Nashville.



TRUE GRIT — Billy Bob Barnett (l) and Spencer Taylor (c), principals of Billy Bob's Texas, recently purchased the eye patch worn by John Wayne in the film "True Grit" for \$14,000 at a City of Hope charity auction. The patch will be on display in the VIP Room of the club when it opens its doors April 1. Pictured with Barnett and Taylor is Israel Freeman, chairman of the City of Hope charity auction.



NSAI ELECTS OFFICERS — The Nashville Songwriters Assn., International (NSAI), recently elected officers for 1981-82. Pictured **standing** are (l-r): Wayland Holyfield, first vice president; Don Wayne, treasurer; Paul Richey, Sergeant-at-Arms; and Michael Kosser, secretary. Pictured **seated** are (l-r): Maggie Cavender, executive director of NSAI, and Randy Goodrum, the new president.

CMA Radio Survey Finds Number Of Country Stations Is Still Increasing

by Jennifer Bohler

NASHVILLE — Keeping up with the country music boom that began in the late-'70s, the total number of radio stations in the U.S. and Canada programming country music jumped 20.6% during the past year, with the number of full-time country stations jumping 16.3%, according to a Country Music Assn. (CMA) survey released last week. Surveying approximately 7,500 radio stations, the CMA found that the total number of stations programming country jumped to 2,907 from 2,403 in 1980, with the number of full-time country stations increasing to 1,785 from 1,534 last year.

According to the survey's more specific breakdown, 142 stations are now programming country music 12-15 hours a day, as opposed to 92 in 1980; 232 are programming country 8-11 hours daily, compared to 170 last year; 484 are programming 5-7 hours daily, compared to 407; and 264 are programming four hours or less daily com-

Derby Fest, Old Country To Feature Country Acts

NASHVILLE — With Spring's arrival, more and more theme parks and special events venues have begun scheduling warm weather concerts, including the Kentucky Derby Festival in Louisville, Ky. and Busch Gardens' The Old Country in Williamsburg, Va.

The Derby Country Kick is the latest addition to the annual Kentucky Derby festivities. Scheduled for April 26 at Freedom Hall in Louisville, the concert will feature Merle Haggard, Johnny Paycheck, Hank Williams, Jr., Lacy J. Dalton and Asleep At The Wheel.

"All of the groups featured in this superstar line-up are anxious to be a part of the Derby festivities, and they've got stories to sing and tell," said Don Blackburn of Blackburn Promotions, the show's promoter. Also co-sponsoring the five-hour Derby Country Kick will be WAMZ Radio.

The Old Country's spring concert series will kick off April 19 with Harry Chapin, who, like the rest of the artists scheduled to appear throughout the series, will perform two late afternoon performances each Sunday. Mel Tillis is scheduled for April 26; Arlo Guthrie and Pete Seeger for May 3; Debby Boone, May 10; Dr. Hook, May 17; the Dick Clark Rock 'N' Roll Revival, May 24; and Johnny Cash on Memorial Day, May 25.

The Old Country's weekend concert series will continue throughout the summer and fall with over 23 concerts scheduled.

pared to 200 last year.

Additionally, the survey revealed that the number of FM stations programming country music has taken a substantial jump, from 630 in 1980 to 815 this year (these figures are based on radio stations broadcasting at least five hours of country music per day). In terms of AM, there are presently 1,828 programming country music, compared to 1,573 a year ago.

(continued on page 30)

Meet For Fan Fair Softball Teams Set

NASHVILLE — All companies interested in having a team participate in this year's Fan Fair Softball tournament (June 8-9) should send a representative to the tournament eligibility meeting at the Broadcast Music, Inc. (BMI) Nashville office, April 8, at 5:30 p.m.

The tournament, co-sponsored by the Country Music Assn. (CMA) and the Grand Ole Opry as part of the 1981 Fan Fair festivities, will again be held at Cedar Hill Park June 8-9.

Teams in two divisions — men's and women's — will participate for trophies. Games will be played according to official ASA softball rules. Teams should be made up of persons who derive the majority of their incomes in the music business; and each team must field at least three artists of "national stature" to be eligible to compete in the tournament.

Eligibility requirements will be discussed at the April 8 meeting, and team representatives will have the opportunity to sign their companies' teams up on the tournament roster forms.

WKDA-AM Bows New Gospel Music Program

NASHVILLE — Country radio station WKDA-AM recently premiered a gospel music show titled "Music City Sanctuary Band," a program featuring a blend of all contemporary and traditional styles of gospel music. Don Butler, executive director of the Gospel Music Assn. (GMA) will act as host, air personality and program director during the pilot series of the show, which airs exclusively on WKDA in Nashville from 10:00-11:30 a.m., Monday through Friday.

Artists scheduled to be featured include Andrae Crouch, Reba, Cynthia Clawson, The Hawkins Family, The Kingsmen, The Blackwood Brothers, The Speer Family, Bobby Jones and New Life and Barry McGuire.

'Home' TV Special To Aid Grand Ole Opry Trust Fund

LOS ANGELES — Over two dozen performers — including Country Music Hall Of Fame members Roy Acuff, Chet Atkins, Johnny Cash, Minnie Pearl and Kitty Wells — will appear on the CBS-TV special *Country Comes Home* April 1 from 9-11 p.m. (EST). Taped at the Grand Ole Opry House in Nashville, the star-studded special will benefit the Opry Trust Fund, the 16-year-old fund established to aid the needy of the country music industry.

In addition to the Country Music Hall Of Fame members, other key performers in the special include Loretta Lynn, subject of the Oscar-nominated film, *Coal Miner's Daughter*; George Jones, winner of this year's Grammy for Best Male Vocal and the 1980 Country Music Assn. (CMA) Male Vocalist of the Year; Tammy Wynette; Tanya Tucker & Glen Campbell and The Statler Brothers.

Also appearing will be Hoagy Carmichael; June Carter Cash and her sisters Anita and Helen; Ray Charles; Roy Clark; Larry Gatlin and The Gatlin Brothers; Bill Anderson; Alabama; Bobby Bare; Crystal Gayle, a three-time winner of the Academy of Country Music outstanding female vocalist award and two-time CMA honoree for the same award; Doug Kershaw; Charley Pride; Hank Williams, Jr. and Jeanie C. Riley.

Hank Williams Tribute

One of the highlights of the show will be a tribute to Williams' legendary father. Although Hank Williams died more than a quarter century ago, he remains as popular as ever.

"My daddy's songs, I am certain, are as recognizable and as welcome today as when he wrote them," said Hank Jr. during the taping of the show, "and their beauty is that you don't have to explain them. They have only to be sung to bring them to life again."

Country Comes Home executive producer Joseph Cates said he was able to assemble such a star-studded roster of talent because the show was benefitting the trust fund. "These are entertainers who identify closely with the Grand Ole Opry," Cates said, "and they are coming home to pay their respects and to help others in the industry who need some assistance."

Cates added that he hoped to make *Country Comes Home* an annual event.

The show is sponsored by the Procter & Gamble Co., through Leo Burnett Co., Inc. Joseph Cates is the executive producer for Cates Brothers Prod. Chet Hagan is producer; Walter C. Miller, director; and Frank Slocum, writer.



CASH ON THE MARCH — Columbia recording artist Rosanne Cash (c) recently performed a series of *March* showcase dates that included venues in Dallas, New York City, Los Angeles and Cleveland in support of her latest LP, "Seven Year Ache." Pictured with Cash prior to her performance at the Agora Showroom in Cleveland are John Tupper (l), sales manager, CBS Records, Cleveland Branch, and Harvey Campbell, Mobile Records, Pittsburgh.

COUNTRY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	18	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	41
2	7	EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3508)	45
3	9	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	40
4	38	HORIZON EDDIE RABBITT (Elektra 6E-276)	43
5	9	SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-5173)	53
6	24	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	64
7	3	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	25
8	3	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	37
9	23	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	—
10	3	LEATHER AND LACE WAYLON AND JESSIE (RCA AAL1-3931)	—
11	8	GUITAR MAN ELVIS PRESLEY (RCA AAL1-3917)	49
12	33	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	50
13	102	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	51
14	22	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	43
15	24	REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	52
16	6	TWO'S A PARTY CONWAY TWITTY & LORETTA LYNN (MCA-5178)	46
17	22	BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	53
18	29	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	47
19	17	ANY WHICH WAY YOU CAN ORIGINAL SOUNDTRACK (Warner Bros./Viva HS-3499)	54
20	22	LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	55
21	27	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	56
22	3	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	57
23	31	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	58
24	3	HEY JOE/HEY MOE MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	59
25	28	LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	52
26	43	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	60
27	15	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	61
28	4	JUICE JUICE NEWTON (Capitol ST-12136)	58
29	153	STARDUST WILLIE NELSON (Columbia JC 35305)	62
30	5	WILD WEST DOTTIE WEST (Liberty LT-1062)	63
31	40	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	91
32	4	BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA-5170)	35
33	4	A TRIBUTE TO WILLIE & KRIS RAY PRICE (Columbia JC-37016)	48
34	36	THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36493)	65
35	7	GREATEST HITS DAVE ROWLAND & SUGAR (RCA AHL 1-3915)	26
36	2	BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	51
37	30	RAZZY RAZZY BAILEY (RCA AHL 1-3688)	13
38	41	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	25
39	2	LEON RUSSELL & THE NEW GRASS REVIVAL — THE LIVE ALBUM LEON RUSSELL (Paradise PAK-3532)	45
40	3	COCONUT TELEGRAPH JIMMY BUFFETT (MCA MCA-5169)	40
41	2	I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	44
42	44	MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602)	5
43	5	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	22
44	22	LOOKIN' GOOD LORETTA LYNN (MCA-5148)	46
45	46	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	17
46	17	SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	1
47	1	IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA AHL 1-3916)	—
48	1	MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA 5183)	—
49	47	STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	21
50	21	ENCORE MICKEY GILLEY (Epic JE-36851)	30
51	5	ONE MORE LAST CHANCE RAY STEVENS (RCA AHL 1-3841)	21
52	30	SMOOTH SAILIN' T.G. SHEPPARD (Warner/Curb BSK-3423)	2
53	21	WHO'S CHEATIN' WHO CHARLY McCLAIN (Epic JE-36760)	9
54	2	CAT'S IN THE CRADLE REX ALLEN, JR. (Warner Bros. BSK-3530)	25
55	9	I'LL BE THERE GAIL DAVIES (Warner Bros. BSK 3509)	29
56	25	TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	99
57	29	THESE DAYS CRYSTAL GAYLE (Columbia JC 36512)	24
58	99	THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	26
59	24	DREAMLOVERS TANYA TUCKER (MCA-5140)	20
60	26	SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l JE 36788)	18
61	26	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	18
62	18	SOUTHERN RAIN MEL TILLIS (Elektra 6E-310)	91
63	91	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	35
64	35	FULL MOON CHARLIE DANIELS BAND (Epic FE-36571)	26
65	26	KILLER COUNTRY JERRY LEE LEWIS (Elektra 6E-291)	13
66	13	URBAN COWBOY II VARIOUS ARTISTS (Full Moon/Epic SE-36921)	45
67	45	HARD TIMES LACY J. DALTON (Columbia JC 36763)	5
68	5	ROCKABILLY ORION (Sun 1021)	40
69	40	FRIDAY NIGHT BLUES JOHN CONLEE (MCA-3246)	25
70	25	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	18
71	18	THE BEST OF THE KENDALLS THE KENDALLS (Ovation OV 1756)	21
72	21	PORTER AND DOLLY PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)	7
73	7	IT'S THE WORLD GONE CRAZY GLEN CAMPBELL (Capitol SOO-12124)	4
74	4	ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK-3422)	19
75	19	FOLLOWING THE FEELIN' MOE BANDY (Columbia JC-36789)	

Country John.

"He's brought renewed beauty and elegance to the twin-fiddle, steel-guitar tradition of the old-time honky-tonk balladeer."

—Us Magazine

John Anderson.

A natural country fact.

His new album: *John Anderson 2.*

Featuring the single,

"I'm Just An Old Chunk Of Coal
(But I'm Gonna Be A Diamond Someday)"

WBS 49699

Produced by Norro Wilson
On Warner Bros. records & tapes.



BSK 3547

CASH BOX TOP 100 COUNTRY

April 4, 1981

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 DRIFTER SYLVIA (RCA PB-12164)	2	12	34 MISTER PEEPERS BILL ANDERSON (MCA 51052)	36	7
2 OLD FLAME ALABAMA (RCA PB-12169)	4	8	35 BRIDGE OVER BROADWAY THE CAPITALS (Ridgetop R-01281)	40	5
3 YOU'RE THE REASON GOD MADE OKLAHOMA DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS-49650)	6	12	36 GUITAR MAN ELVIS PRESLEY (RCA PB-12158)	11	12
4 TEXAS WOMEN HANK WILLIAMS, JR. (Elektra/Curb E-47102)	1	9	37 ANGEL OF THE MORNING JUICE NEWTON (Capitol P-4976)	43	5
5 THIRTY NINE AND HOLDING JERRY LEE LEWIS (Elektra E-47095)	5	12	38 WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. 19-51007)	45	6
6 PICKIN' UP STRANGERS JOHNNY LEE (Full Moon/Asylum E-47105)	7	8	39 CHEATIN'S A TWO WAY STREET SAMMI SMITH (Sound Factory SF-427)	49	5
7 A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) MICKEY GILLEY (Epic 19-50973)	9	8	40 DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE THE SHOPPE (NSD 80)	46	7
8 FALLING AGAIN DON WILLIAMS (MCA 51065)	10	7	41 ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO (Curb/CBS ZS6-70052)	47	5
9 REST YOUR LOVE ON ME/I AM THE DREAMER CONWAY TWITTY (MCA 51059)	19	7	42 BLUE COLLAR BLUES MUNDO EARWOOD (Excelsior SIS-1005)	42	8
10 LEONARD MERLE HAGGARD (MCA 51048)	18	8	43 I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE (Mercury/PolyGram 57046)	48	4
11 LOVIN' WHAT YOUR LOVIN' DOES TO ME CONWAY TWITTY & LORETTA LYNN (MCA 51050)	12	10	44 FRIENDS RAZZY BAILEY (RCA PB-12199)	51	2
12 CRYING DON McLEAN (Millennium YB-11799)	13	11	45 HIDEAWAY HEALING STEPHANIE WINSLOW (Warner/Curb WBS-49693)	52	3
13 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY (Epic 19-50972)	14	12	46 COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE (Epic 19-51011)	53	4
14 SOMETHIN' ON THE RADIO JACKY WARD (Mercury/PolyGram 57044)	15	11	47 HOLD ME LIKE YOU NEVER HAD ME RANDY PARTON (RCA PB-12137)	50	6
15 LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW BARBARA MANDRELL (MCAs1062)	16	9	48 LOUISIANA SATURDAY NIGHT MEL McDANIEL (Capitol P-4983)	58	3
16 TAKE IT EASY CRYSTAL GAYLE (Columbia 11-11436)	17	9	49 JUST A COUNTRY BOY REX ALLEN, JR. (Warner Bros. WBS-49682)	55	4
17 HOOKED ON MUSIC MAC DAVIS (Casablanca/PolyGram NB-2327)	20	7	50 NO ACES PATTI PAGE (Plantation PL-197)	56	4
18 WANDERING EYES RONNIE McDOWELL (Epic 19-50962)	3	16	51 I CAN'T HOLD MYSELF IN LINE PAYCHECK AND HAGGARD (Epic 19-51012)	51	3
19 STORMS NEVER LAST WAYLON & JESSI (RCA PB-12176)	21	7	52 I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY) JOHN ANDERSON (Warner Bros. WBS-49699)	62	2
20 ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA PB-12178)	24	5	53 HEART OF THE MATTER THE KENDALLS (Ovation OV-1169)	59	3
21 SEVEN YEAR ACHE ROSANNE CASH (Columbia 11-11426)	23	8	54 I HAVE A DREAM CRISTY LANE (Liberty 1396)	22	12
22 I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner/Curb WBS-49690)	30	4	55 THE BARON JOHNNY CASH (Columbia 11-60516)	65	3
23 MISTER SANDMAN EMMYLOU HARRIS (Warner Bros. WBS-49684)	28	5	56 FIRE IN YOUR EYES GARY MORRIS (Warner Bros. WBS-49668)	66	4
24 SOMEBODY LED ME AWAY LORETTA LYNN (MCA 51058)	29	6	57 ELVIRA THE OAK RIDGE BOYS (MCA 51084)	—	1
25 IT DON'T GET NO BETTER THAN THIS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 11-11438)	26	8	58 FOOL'S GOLD DANNY WOOD (RCA PB-12181)	61	14
26 AM I LOSING YOU/HELL HAVE TO GO RONNIE MILSAP (RCA PB-12194)	32	3	59 EVIL ANGEL ED BRUCE (MCA 51076)	68	3
27 WHAT I HAD WITH YOU JOHN CONLEE (MCA 51044)	8	11	60 A MILLION OLD GOODBYES MEL TILLIS (Elektra E-47116)	81	2
28 HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY (Columbia 11-60508)	37	4	61 CRAZY LITTLE THING CALLED LOVE ORION (Sun 1162)	64	5
29 ARE WE DREAMIN' THE SAME DREAM? CHARLIE RICH (Elektra E-47104)	33	8	62 IN THE GARDEN THE STATLER BROTHERS (Mercury/PolyGram 57048)	72	2
30 ONE MORE LAST CHANCE RAY STEVENS (RCA PB-12170)	31	8	63 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)	—	1
31 IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA PB-12177)	35	6	64 PERFECT FOOL DEBBY BOONE (Warner/Curb WBS-49652)	25	9
32 BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA 51039)	39	6	65 GETTING OVER YOU AGAIN RAY PRICE (Dimension DS-1018)	76	3
33 PRIDE JANIE FRICKE (Columbia 11-60609)	41	4	66 BLESSED ARE THE BELIEVERS ANNE MURRAY (Capitol P-4987)	—	1
67 WHISPER LACY J. DALTON (Columbia 11-01036)	—	1	68 EVERY NOW AND THEN BRENDA LEE (MCA 61047)	27	10
69 ANGEL FLYING TOO CLOSE TO THE GROUND WILLIE NELSON (Columbia 1-11418)	34	13	70 IT'S A LOVELY, LOVELY WORLD GAIL DAVIES (Warner Bros. WBS-49694)	—	1
71 I WANT YOU TONIGHT JOHNNY RODRIGUEZ (Epic 19-01033)	—	1	72 LET'S FORGET THAT WE'RE MARRIED GARY STEWART (RCA PB-12203)	—	1
73 FIRE & SMOKE EARL THOMAS CONLEY (Sunbird SBRP-7561)	—	1	74 STAND BY YOUR MAN DAVID ALLAN COE (Columbia 11-60501)	75	6
75 SHE CAN'T GIVE IT AWAY ROY CLARK (MCA 51079)	79	3	76 SOMEWHERE TO COME WHEN IT RAINS JOHN WESLEY RYLES (MCA 51080)	77	3
77 CHARLESTON COTTON MILL MARTY HAGGARD (Dimension DS-1016)	78	4	78 YOUR WIFE IS CHEATIN' ON US AGAIN WAYNE KEMP (Mercury/PolyGram 57047)	82	2
79 MAGIC EYES JACK GRAYSON AND BLACKJACK (Koala KOS-331)	89	2	80 (LOOKIN' AT THINGS) IN A DIFFERENT LIGHT NIGHTSTREETS (Epic 19-51004)	85	4
81 I'M ALMOST READY LEONA WILLIAMS (Elektra E-47114)	91	2	82 DO FISH SWIM? WICKLINE (Cascade Mountain CMR-2325)	83	3
83 MEMPHIS MEMORY ERNIE ASHWORTH (O'Brien OB-325)	84	3	84 A LITTLE BIT OF HEAVEN ROGER BOWLING (Mercury/PolyGram 57049)	—	1
85 DO I HAVE TO DRAW A PICTURE BILLY SWAN (Epic 19-51000)	—	1	86 OLD FAMILIAR FEELING WYVON ALEXANDER (Gervasi IRDA-644)	—	1
87 SAD OLE SHADE OF GRAY JEANNE PRUETT (Paid PAD-118)	88	4	88 WHAT ABOUT MY HEART CONNIE CATO (MCA 51071)	90	3
89 IT WAS YOU BILLY "CRASH" CRADDOCK (Capitol P-4927)	38	9	90 THE BABY KIERAN KANE (Elektra E-47111)	95	2
91 FRIDAY NIGHT FEELIN' RICH LANDERS (Ovation OV-1166)	98	2	92 PYRAMID OF CANS CHARLIE BANDY (Soundwaves SW-4627)	92	2
93 LOVIN' NIGHT JIM WEST (Macho MM-009)	93	3	94 FRIENDS BEFORE LOVERS GABRIEL (Ridgetop R-01381)	97	2
95 MARIANNE THE LANE BROTHERS (FXL 0026)	96	2	96 IF DRINKIN' DON'T KILL ME (HER MEMORY WILL) GEORGE JONES (Epic 19-50968)	44	12
97 LOVERS LOVE THRASHER BROTHERS (MCA 51049)	63	6	98 THERE'S A CRAZY MAN JODY PAYNE (Kari 117)	70	7
98 THERE'S A CRAZY MAN JODY PAYNE (Kari 117)	70	7	99 I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER (Oak 1029)	80	5
99 I THINK I COULD LOVE YOU BETTER THAN SHE DID AVA BARBER (Oak 1029)	80	5	100 TWO MINUS ONE MICKI FUHRMAN (MCA 51057)	86	5

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Headache (Blue Lake/Chic Rains — BMI)	7	Fire & Smoke (Blue Moon/April — ASCAP)	73	In The Garden (American Cowboy — BMI)	62
A Little Bit Of Heaven (ATV — BMI)	84	Fire In Your Eyes (Gary Morris/WB Corp. — ASCAP)	56	It Don't Get No Better (Larry Gatlin — BMI)	25
A Million Old Goodbyes (Buzz Cason/Angel Wing/Pixrus — ASCAP)	60	Fool's Gold (Hall-Clement/Upstart — BMI)	58	It Was You (Peer International — BMI)	89
Alice Doesn't Love Here (House Of Gold — BMI)	41	Friday Night Feelin' (Farce/Terrace — ASCAP)	91	It's A Lovely, Lovely World (Acuff/Rose — BMI)	70
Am I Losing You (Rondo — BMI)	26	Friends (House Of Gold — BMI)	44	Just A Country Boy (Boxer — BMI)	49
Angel Flying Too Close (Willie Nelson — BMI)	69	Friends Before Lovers (Mik/Klar — ASCAP)	94	Leonard (Shade Tree — BMI)	10
Angel Of The Morning (Blackwood — BMI)	37	Getting Over You (Millstone — ASCAP/Baray — BMI)	65	Let's Forget That We're Married (Cedarwood — BMI)	72
Are We (Vogue/Baby Chick/Easy Nine — BMI)	29	Guitar Man (Vector — BMI)	36	Lookin' At Things (First Lady — BMI)	80
Between This Time (Blue Echo — ASCAP)	32	Heart Of The Matter (Hawklime — BMI/ Writers Night — ASCAP)	53	Louisiana Saturday Night (Hall-Clement — BMI)	48
Blessed Are The Believers (Chappell/Unichappell — ASCAP/BMI)	66	He'll Have To Go (Central Songs — BMI)	26	Love Is Fair (Pi-Gem — BMI)	15
Blue Collar Blues (Music West of the Pecos — BMI)	42	Hey Joe (Hey Moe) (Acuff-Rose — BMI)	28	Lovers Love (Chess — ASCAP/Pi-Gem — BMI)	97
Bridge Over Broadway (Chappell/Intersong — ASCAP)	35	Hideaway Healing (Paukie/House of Gold — BMI)	45	Lovin' Night (Home Comfort/Yatahey — BMI)	93
Charleston Cotton Mill (Tree — BMI)	77	Hold Me Like (I've Got The Music — ASCAP)	47	Lovin' What Your Lovin' (Sawgrass — BMI)	11
Cheatin's A Two Way (Crown Dancer — ASCAP)	39	Hooked On Music (Songpainter — BMI)	17	Magic Eyes (Hinsdale — BMI/Temar — ASCAP)	79
Cowboys Don't Shoot (Vogue/Baby Chick — BMI)	46	I Am The Dreamer (Raindance — BMI)	9	Marianne (Montclare — BMI)	95
Crazy Little Thing (Beechwood/Queen — BMI)	61	I Can't Hold Myself In Line (Blue Book — BMI)	51	Memphis Memory (Acuff-Rose — BMI)	83
Crying (Acuff-Rose Publ. — BMI)	12	I Don't Think Love (Ray Stevens/Lucy's Boy — BMI)	43	Mister Peepers (Crazy Cajun/Points West — BMI)	34
Do Fish Swim? (Cascade Mountain — ASCAP)	82	I Have A Dream (Artwork — ASCAP)	54	Mister Sandman (Edwin Morris & Co. — ASCAP)	23
Do I Have To Draw (McGrath — ASCAP/Missing Finger — BMI)	85	I Loved 'Em Every One (Tree — BMI)	22	No Aces (On The House — BMI/Expertise — ASCAP)	50
Doesn't Anybody Get High On Love Anymore (Colgems/EMI — ASCAP/Alamap — BMI)	40	I Think I Could Love (Southern Nights — ASCAP)	99	Old Familiar Feeling (Gervasi — BMI)	86
Drifter (Pi-Gem — BMI/Chess — ASCAP)	1	I Want You Tonight (Algee — BMI)	71	Old Flame (I've Got The Music — ASCAP)	2
Elvira (Acuff/Rose — BMI)	57	If Drinkin' (Warner Tamerlane/Window — BMI)	96	One More Last Chance (Andite Invasion — BMI/ Intersong — ASCAP)	30
Every Now And Then (Tree — BMI)	68	If I Keep On (Magic Castle/Blackwood — BMI)	31	Perfect Fool (Brightwater/Strawberry Patch — ASCAP)	64
Evil Angel (Fourth Floor/Hot Kitchen/ Blendingwell — ASCAP)	59	I'm Almost Ready (Vince Gill/Kentucky Wonder — BMI)	81	Pickin' Up Strangers (Welbeck — ASCAP)	6
Falling Again (Hall/Clement — BMI)	8	I'm Gonna Love You Back (Blabb/Mullet — BMI)	13	Pride (Cedarwood — BMI)	33
		I'm Just An Old Chunk Of Coal (ATV — BMI)	52	Pyramid Of Cans (Sawgrass — BMI/Sabal — ASCAP)	92
				Rest Your Love (Stigwood/Unichappell — BMI)	9
				Roll On Mississippi (Pi-Gem — BMI)	20
				Sad Ole Shade Of Gray (Tree — BMI)	87
				Seven Year Ache (Hotwire/Atlantic Corp. — BMI)	21
				She Can't Give It Away (Tree — BMI)	75
				Somebody Led Me Away (Coal Miners — BMI)	24
				Somethin' On (Music City — ASCAP)	14
				Sometime, Somewhere (Chess — ASCAP)	15
				Somewhere To Come When It Rains (Tree — BMI)	76
				Stand By Your Man (AI Gallico — BMI)	74
				Storms Never Last (Baron — BMI)	19
				Take It Easy (Duchess — BMI)	16
				Texas Women (Bocephus — BMI)	4
				The Baby (Cross Keys — ASCAP)	90
				The Baron (First Lady/Sylvia's Mother's/ Algee — BMI)	55
				There's A Crazy Man (Aimo — BMI)	98
				Thirty Nine And Holding (April — ASCAP)	5
				Two Minus One (September — ASCAP)	100
				Wandering Eyes (Cross Keys Publ. — ASCAP)	18
				Wasn't That A Party (United Artists — ASCAP)	38
				What About My Heart (Chess — BMI)	88
				What Are We Doin' In Love (Chappell/Sailmaker — ASCAP)	63
				What I Had With You (Tree Publ. — BMI)	27
				Whisper (Algee — BMI)	78
				Your Wife Is Cheatin' (Tree/Baray — BMI)	67
				You're The Reason (Peso/Wallet — BMI/ Senor/Cibie — ASCAP)	3



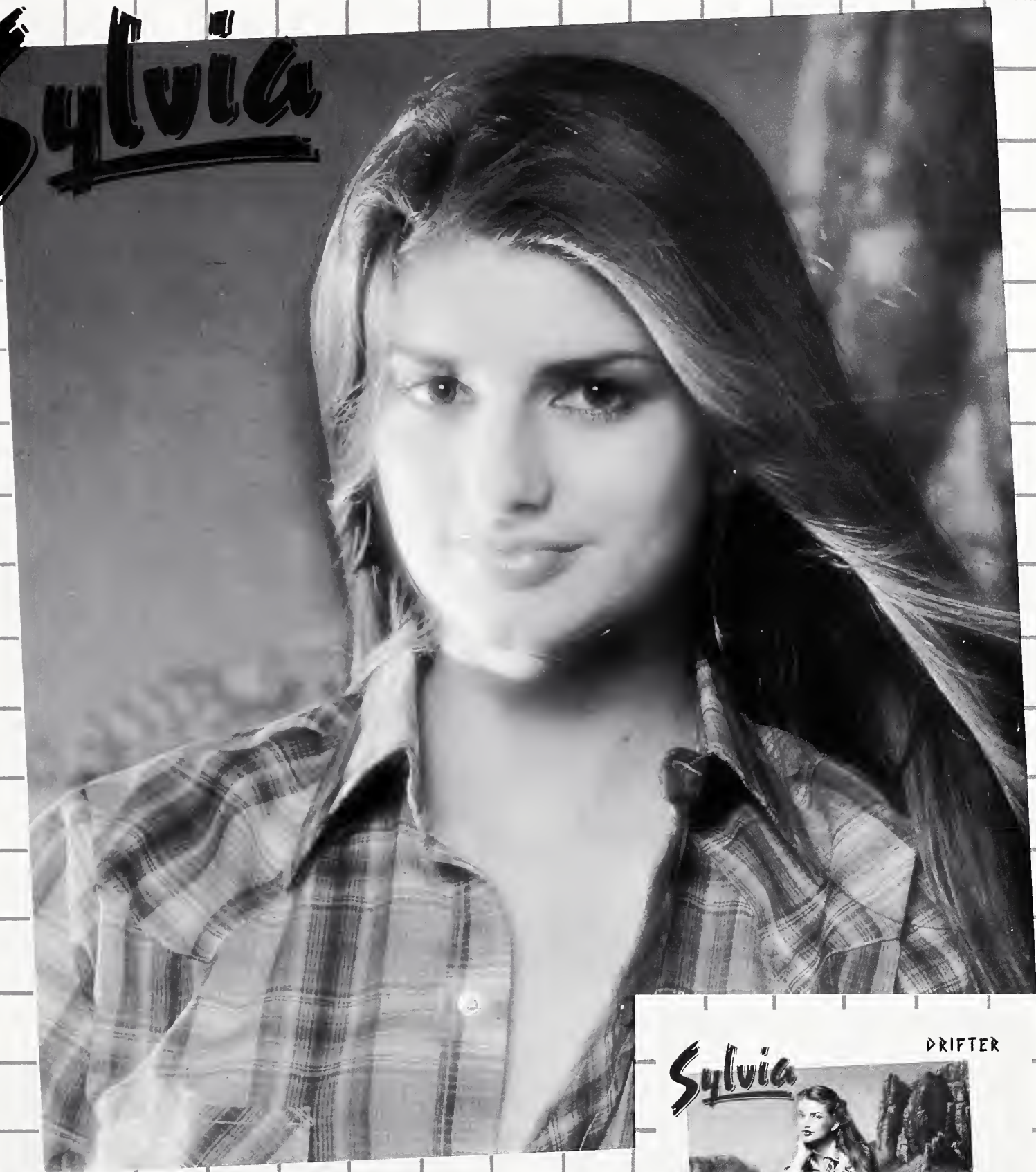
Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

She's been first in your hearts,
now you've put her first in the charts.

Sylvia



▷ **DRIFTER** Sylvia's first #1 single
is now her first album.

Also including:
"Tumbleweed" "The Matador"
"It Don't Hurt to Dream"



COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

SAMI JO COLE (Elektra E-47 127)
One Love Over Easy (3:33) (World Song Publishing, Inc./Gloria's Songs — ASCAP) (G. Sklerov, P. Phillips)

Cole's debut single is a remarkably cohesive blend of soulful, R&B-fused vocals and country-tinged arrangement and production, compliments of Dixie Gamble-Bowen and Jimmy Bowen. Elektra doesn't have many Nashville-based female vocalists, but the quality of this one should more than make up for lack of quantity.

HITS OUT OF THE BOX

ELVIS PRESLEY (RCA PB-12205)
You Asked Me To (2:58) (Baron Music — BMI) (W. Jennings, B. J. Shaver)

FEATURE PICKS

E.Z. PICKINS (Hilding America H-777)
America's Gone Country (2:45) (Argonaut Music — BMI) (M. Price)

TOM JONES (Mercury 76100)
Darlin' (3:15) (September Music Corp./Yellow Dog Music — ASCAP) (O. S. Blandemer)

RANDY BARLOW (Paid PAD-133)
Love Dies Hard (2:55) (Frebar Music Co. — BMI) (F. Kelly)

GARY GENTRY (Elektra E-47122)
I Sold All of Tom T's Songs Last Night (2:44) (Troll Music — BMI) (G. Gentry, S. Hall)

DEBBIE CLARK (Kari 118)
Never A Night Goes By (2:50) (Jack & Bill Music — ASCAP) (J. Foster, B. Rice)

LINCOLN COUNTY (Soundwaves SW-4629)
Making The Night The Best Part Of My Day (3:16) (Blibo Music — ASCAP/Ben Peters Music — BMI) (W. Holyfield, B. Peters)

MARTY COOPER (Unlimited Bold ZS6-01013)
Ten Dollar Room (2:58) (Martin Cooper Music — ASCAP) (M. Cooper)

GARY SMITH (T T-3545)
Taking No Chances (3:00) (Red Rose Publ. — ASCAP) (P. Hunt, M. Taylor)

J.W. THOMPSON (NSD 86)
Take These Chalns From My Heart (3:09) (Milene Music — ASCAP) (F. Rose, H. Heath)

ALBUM REVIEWS

ROLL ON MISSISSIPPI — Charley Pride — RCA AHL1-3905
 — Producers: Jerry Bradley and Charley Price — List: 8.98 — Bar Coded

It's been a year since Pride's last album release — "There's A Little Bit Of Hank In Me." But judging from the quality of this album, Pride and producer Jerry Bradley spent the time wisely, selecting excellent material, including "You Beat 'Em All," "Ghost-Written Love Letters," "Make It Special Again" and the title track. An interesting note: this album marks the end of a five year teaming between producer Bradley and Pride for at least one album. Pride's next album is scheduled to be produced by Norro Wilson.

I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN — Joe Stampley — Epic FE 37055 — Producer: Ray Baker — List: 8.98 — Bar Coded

When Stampley puts his mind to it, he can record some of the most commercially palatable tunes in country music today. The focal point of any Stampley/Ray Baker collaboration is the singer's vocals — Stampley has an incredibly keen sense for turning a phrase just the right way. He may be best known for his honky tonk forays, but it is the slower-paced efforts that steal the show here. Exceptional cuts include "All These Things," "Give Me The Green Light" and the title track.

CONCRETE COWBOYS — The Concrete Cowboy Band — Excelsior XLP 88007 — Producers: Steve Vining and Ed Keeley — List: 7.98

The Concrete Cowboy Band is actually a group of some of Nashville's finest session musicians and vocalists banded together in a fine 14-piece unit, bent on presenting some of the classics of country and western music in a highly polished fashion. Some of the tunes included on the album are "Rocky Top," "San Antonio Rose," "Cotton Eyed Joe," "Louisiana Man," "Faded Love" and "Texas (When I Die)." This is an excellent album to add to a collection of cowboy classics.



THE COUNTRY COLUMN

ROYAL AMERICAN PRAISES — Though the overt indications of mass patriotism seem to have ebbed somewhat with the release of the American hostages by Iran, there is still an undercurrent of the rah! rah! red, white and blue eddy flowing through America. The release of **Billy Joe Royal's** "(Who Is Like You) Sweet America," which marks the '60s artist's debut on Kat Family Records, could get the banners waving again. Royal, you may remember, is credited with such '60s classics as "Cherry Hill Park," "Down In The Boondocks" and "Hush," just to name a few. Royal's been keeping a pretty low profile in Atlanta the last few years, and only recently returned to the studio, with **Atlanta Rhythm Section** alumnus **Robert Nix** at the helm. The result was an album appropriately titled "Billy Joe Royal." Royal is, of course, more rock/pop than country (does that really matter these days?), but his latest single was shipped to country and pop formatted stations. When the singer was in Nashville a couple of weeks ago to guest on WSM Radio, he stopped by **Cash Box** to chat about the new single and his re-emergence into the '80s music scene. He said he hopes the new single will "attract a new audience while jarring the memories of people over 30." For more information on Royal and/or his single, contact Kat Family Prod. at 5775 Peachtree Dunwoody Rd. NE, Suite B130 in Atlanta.



Billy Joe Royal

MANDRELL AND JONES — **Barbara Mandrell** and producer **Tom Collins** recently completed work on a new single that should generate quite a bit of interest. It's called "I Was Country When Country Wasn't Cool" and features none other than **George Jones**. The single will be released on MCA. Mandrell, who will complete taping on her television series in April, won't take much of a break. She'll be heading for Hawaii and a series of concert dates on the islands. On May 13, 17 and 21, she will be at the Surf Hotel on Kauai and on the 19th, at the Surf on Maui. Afterwards, she'll be stateside in various cities in Utah, Arizona and California.

CONGRATULATIONS — Are in order to **Sylvia** on her first #1 record. To celebrate the single, "Drifter," reaching the coveted #1 position, producer **Tom Collins** and Pi-Gem hosted a party for the RCA artist last week. And to show their appreciation to RCA's **Joe Galante**, **Jerry Bradley** and **Dave Wheeler**, Collins, in his own unique fashion, presented the three RCA executives with a "belly dancer"-gram. Three red faces thanked Collins for his thoughtfulness.

STUDIO TRACKS — In Woodland Studios in Nashville, **Brenda Lee** is beginning work on her new MCA album with producer **Ron Chancey**. **Les Ladd** and **Rick McCollister** are engineering... the **Oak Ridge Boys** are overdubbing vocals for their upcoming MCA album. Chancey is once again at the helm with engineers Ladd, **Steve Ham** and **Russ Martin**... **Carroll Baker** and producer **Don Grashey** are working on a new album for Excelsior. Ladd, Ham and Martin are engineering... **George and the Lucky Riders**, a country group from Munich, Germany, cut a single at Woodland with engineers **David McKinley** and **McCollister**.

GIBBS AT DISNEYLAND — MCA artist **Terril Gibbs** will begin a three weekend date at Disneyland May 1. Meanwhile, she's still packing them in at the Radisson in Nashville.

BAD LUCK STREAK IN PENSACOLA — Warner Bros. artist **T.G. Sheppard** recently had a run of bad luck in Pensacola, Fla. It was bad enough that all his cash was stolen; but the thieves also decided to take a very special ring **Elvis Presley** had given him some years ago. Of course, the sentimental value alone made the ring priceless.

ALL IN THE FAMILY — One of the hottest duos of the year, **David Frizzell** and **Shelly West**, will have an album out on Warner Bros. in April. Appropriately titled "Carrying On The Family Names," the follow-up single to their current "You're The Reason God Made Oklahoma" (#3 bullet on the **Cash Box** Country Singles chart), will be "Texas State Of Mind." The album will also contain a tribute to **Lefty Frizzell** titled "Lefty."

ON HER OWN — Independent promotion person **Debbie S. Gibson** has left Nationwide Sound Distributors (NSD) to form her own company, DSG Enterprises. Gibson, who spent six years with NSD handling national country promotion, will offer independent promotion and artist development. DSG Enterprises will be located at 2428 Inga Street in Nashville. The telephone number is (615) 226-5098.

9 TO 5 AT 33 — Did you know that if you play **Dolly Parton's** single "9 To 5" at 33 instead of 45, it sounds like **Ray Stevens** singing the #1 tune instead of Parton? Thanks to KX104 DJ **Coyote McCloud** for pointing that out on his morning show.

WATSON ON THE ROAD — MCA artist **Gene Watson** is set to do some concert dates with **Conway Twitty** (some say Watson is Twitty's favorite singer). With two dates already under his belt (March 21 in Jacksonville, Fla. and 22 in Charleston, S.C.), Twitty and Watson will be heading for Lakeland, Fla. April 3 and Savannah, Ga. April 4.



Gene Watson

jennifer bohler



COME IN EUROPE — Continuing its series of live broadcasts from the Tennessee Performing Arts Center in Nashville, **Radio Luxembourg** recently aired concert performances by **Charly McClain**, **Don King**, **Terril Gibbs** and **Bill Anderson**. Pictured backstage after the broadcast are (l-r): **Bob Stewart**, Radio Luxembourg DJ; **Chic Doherty**, MCA marketing vice president; **King**; **Anderson**; **Gibbs**; and **Wes Green**, president of Nashville Radio Workshop.

CONGRATULATIONS! HANK JR!



1st Elektra/Curb Records'
#1 Single "Texas Women"
E-47102

1st #1 Single "Texas Women"
Written by Hank Williams Jr.

*Hank Williams Jr.,
Number One
and Still Rowdy!*

Hank
Williams, Jr.
Rowdy



CURB
RECORDS

James R. Smith
Management

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. ELVIRA — OAK RIDGE BOYS — MCA — 41 REPORTS
2. WHAT ARE WE DOIN' IN LOVE — DOTTIE WEST — LIBERTY — 36 REPORTS
3. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 33 REPORTS
4. WHISPER — LACY J. DALTON — COLUMBIA — 32 REPORTS
5. A MILLION OLD GOODBYES — MEL TILLIS — ELEKTRA — 30 REPORTS
6. IT'S A LOVELY, LOVELY WORLD — GAIL DAVIES — WARNER BROS. — 28 REPORTS
7. I WANT YOU TONIGHT — JOHNNY RODRIGUEZ — EPIC — 22 REPORTS
8. LET'S FORGET THAT WE'RE MARRIED — GARY STEWART — RCA — 21 REPORTS
9. FIRE & SMOKE — EARL THOMAS CONLEY — SUNBIRD — 20 REPORTS
10. A LITTLE BIT OF HEAVEN — ROGER BOWLING — MERCURY — 19 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. I LOVED 'EM EVERY ONE — T.G. SHEPPARD — WARNER/CURB — 73 REPORTS
2. AM I LOSING YOU/HE'LL HAVE TO GO — RONNIE MILSAP — RCA — 66 REPORTS
3. MISTER SANDMAN — EMMYLOU HARRIS — WARNER BROS. — 66 REPORTS
4. ROLL ON MISSISSIPPI — CHARLEY PRIDE — RCA — 59 REPORTS
5. HEY MOE (HEY JOE) — MOE BANDY and JOE STAMPLEY — COLUMBIA — 57 REPORTS
6. REST YOUR LOVE ON ME/I AM THE DREAMER — CONWAY TWITTY — MCA — 50 REPORTS
7. SOMEBODY LED ME AWAY — LORETTA LYNN — MCA — 48 REPORTS
8. HOOKED ON MUSIC — MAC DAVIS — CASABLANCA — 46 REPORTS
9. SEVEN YEAR ACHE — ROSANNE CASH — COLUMBIA — 46 REPORTS
10. IF I KEEP ON GOING CRAZY — LEON EVERETTE — RCA — 45 REPORTS

THE COUNTRY MIKE

OTIS CONNOR PROD. COMPLETES 'CERTIFIED COUNTRY' — Otis Connor Prod. has announced the completion of the syndicated radio package, *Certified Country*, (*The Best Country In The City*). The program contains more than 70 cuts determined by research conducted by Landsman/Rivers Radio Services to ensure radio success in markets of all sizes. *Certified Country* was produced for WCXI/Detroit, utilizing input from some of country radio's leading program directors, including Bill Ford, former PD of WCXI, and presently PD with WKHK/New York. The station ID/promotion music package is designed for variety and programming flexibility, including "three station promotion songs which mirror today's country hits, as well as the largest assortment of country IDs available, produced in various styles and lengths." *Certified Country*, reported to be "the largest music package available to country radio," is available exclusively through Otis Connor Prod. on a syndicated basis. For further information contact Otis Connor Prod. at (214) 358-5500.



Frank Barrow

PERSONALITY PROFILE — Frank Barrow developed an interest in a radio career while "hanging out" at local country radio stations in his hometown of Durham, N.C. Barrow's interest finally surfaced while still in high school, and, in 1960, he landed his first on-the-air gig with WSRC, a black contemporary station in Durham. Following high school, Barrow headed for the great Northwest and hooked up with KZAM/Seattle, where he quickly took over the reins as program director. His radio career was put on hold, however, when Uncle Sam came a callin'. Following a brief stint in the Army, Barrow resumed his career with jazz-oriented KYAC/Seattle, where he became program director and remained for five years. He left Seattle for Milwaukee and WNOV in the Winter of '72, but the cold North wind drove him to Atlanta after six months, where Barrow hooked up with B/C-formatted WAOK. Barrow resumed his familiar PD position and remained with WAOK from '73-'78, until his most recent move to WFDR/Manchester, Ga., as program director. WFDR-FM, a 100,000 watt powerhouse, turned the dial to country in October 1980, and is enjoying an increasing amount of listener response. Labels should send needed product to: WFDR-FM, P.O. Box 510, Manchester, Ga. 31816. Future plans? Barrow intends to purchase an undisclosed station in the near future.

'COUNTRY SESSIONS' AVAILABLE TO NBC AFFILIATES — The NBC Radio Network has announced the availability of *Country Sessions*, a weekly series of one-hour recorded-in-concert country music specials, which aired for the first time the weekend of March 20-22. According to Morrie Trumble, director, programs, NBC Radio Network, initial projections indicate over 200 affiliated stations will carry the first series of 26 weekly broadcasts featuring the top stars in country music. The series is produced through NBC/Chicago affiliate, WMAQ-AM, and hosted by morning air personality Joel Sebastian. *Country Sessions* is produced by NBC Radio Network producer and WMAQ operations manager Brian Chau.

CHANGES AT THE MIKE — Tony Keitt, former music director of WQIK-FM/Jacksonville, Fla. has taken over those chores at WZZK-FM/Birmingham. Replacing Keitt is Al Brock, previously assistant program director of WLOF/Orlando. Bill Wise remains as program director of the Jacksonville country station.

Mike Mitchell has been appointed assistant program director of KRMD/Shreveport, La., effective March 16. Mitchell is a six year veteran of KRMD, and formerly from WMQM/Memphis. He will assist program director, Tom Phifer.

MARATHON RAISES \$3,000 FOR AMERICAN LUNG ASSN. — In a recent radio marathon March 13-15, WNNW/Coldwater, Mich. raised over \$3,000, which was donated to the American Lung Assn. Music director Kevin Ireland pulled the marathon shift, which lasted for more than 48 consecutive hours.

country mike

CMA Survey Reveals Number Of Country Stations Still Increasing

(continued from page 24)

Breaking the survey into nine geographic regions, the East South Central and Mountain regions of the United States experienced the highest percentage increase of country radio stations. The East South Central area, which includes Alabama, Kentucky, Mississippi and Tennessee, increased from 337 to 429 stations programming country music, or a 27% increase. Likewise, the Mountain region, which includes Colorado, Utah, Arizona, Nevada, Idaho, Wyoming, Montana and New Mexico saw a 27% increase, from 154 to 195 stations.

Central Regions Up

The West North Central portion of the country, which includes Minnesota, Iowa, Kansas, Missouri, Nebraska and North and South Dakota, had a 24% increase, from 258 stations to 319. The East North Central section, comprised of Illinois, Indiana, Ohio, Michigan and Wisconsin, increased from 270 to 323 stations, a 20% jump.

Two regions, the West South Central and Pacific areas, saw 18% increases in country music stations. Arkansas, Oklahoma, Texas and Louisiana, collectively known as the West South Central region, increased from 346 to 408 stations; while California,

Oregon, Washington, Alaska and Hawaii, known as the Pacific region, saw the figure rise from 141 stations in 1980 to 167 in 1981.

The South and Middle Atlantic areas, including Delaware, Florida, Georgia, and Maryland, and New Jersey, New York and Pennsylvania respectively, each experienced 15% increases during the year. The South Atlantic moved from 458 to 526 stations, while the Middle Atlantic area moved from 99 to 117.

The New England area, encompassing Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont, had the smallest increase in stations programming country music, up to 41 stations from 36 for a 14% increase.

According to CMA executive director Ed Benson, response to this survey by radio stations was "extraordinary." He added that the CMA used a special computer printed form for some stations, which was on file from last year's survey, and of the stations included on that form (the 2,403 total stations programming some country music in 1980), 93% responded to the survey.

Processing for the CMA radio survey was handled by Chapple Business Services in Brentwood, Tenn.



DILLON AND PARTON AT WSCO — During a two-day radio promotional tour of North and South Carolina, RCA artists Dean Dillon and Randy Parton dropped in on WSCO-FM's Ed Robinson. Accompanied by RCA Southeastern Country promotion manager Gaylen Adams, Dillon and Parton also visited stations WESC/Greenville; WIST/Charlotte; WFAI/Fayetteville; WCOS/Columbia; and WQQT and WCHT of Savannah. Pictured in the studio of WSCO-FM/Charlotte are (l-r): Dillon; Robinson, WSCO-FM; Parton; and Adams.

PROGRAMMERS PICKS

Jay Phillips	WMC/Memphis	Elvira — Oak Ridge Boys — MCA
Benny Ray	WSIX/Nashville	By Now — Steve Wariner — RCA
Tom Wayne	KXOL/Dallas	It's A Lovely, Lovely World — Gail Davies — Warner Bros.
Don Walton	KFDI/Wichita	Here's To The Horses — Johnny Russell — Mercury
Dan Diamond	KCKN/Kansas City	Blessed Are The Believers — Anne Murray — Capitol
Terry Slane	WGTO/Cypress Gardens	Do I Have To Draw A Picture — Billy Swan — Epic
Pam Green	WHN/New York	What Are We Doin' In Love — Dottie West — Liberty
Jimmy Bare	WSDS/Ypsilanti	Making The Night The Best Part Of My Day — Lincoln County — Soundwave
Don Kelly	KGEM/Boise	I Loved 'Em Every One — T.G. Sheppard — Warner/Curb
Al Hamilton	KEBC/Oklahoma City	Do I Have To Draw A Picture — Billy Swan — Epic
Tom "Cat" Reeder	WKCW/Warrenton	Elvira — Oak Ridge Boys — MCA
Steve Gary	KOKE/Austin	(Lookin' At Things) In A Different Light — Nightstreets — Epic
Rhubarb Jones	WLWI/Montgomery	What Are We Doin' In Love — Dottie West — Liberty
Troy Wayne	KFRM/Salina	Because Of You — Gary Gentry — Elektra



M • E • E • T
THE BARON.

11-60516

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GOSPEL



PLANNING FOR THE SEMINAR — Preparing for the upcoming Gospel Music Week (April 12-15) in Nashville, the seminar and Dove Award committee recently gathered to confirm panel topics and the overall theme of this year's meet, which will be "Gospel Music '81: On The Move." Thirteen hours of seminars, six hours of artist showcases and three hours of choral music reading sessions, plus the annual Dove Awards, will be the highlights of the event. Pictured **standing** discussing last minute details are (l-r): Lou Hildreth, Tom Rodden, Jim Black, Don Butler and Jerry Crutchfield. Pictured **seated** are (l-r): Elwyn Raymer, Joe Moscheo, Frances Preston and Jim Myers.

Christian Artists' Music Seminar Is Scheduled For August In Estes Park

NASHVILLE — The seventh annual Christian Artists' Music Seminar in the Rockies has been slated for Aug. 2-8 in Estes Park, Colo. The seminar will feature over 400 artists, with over 1,000 registrants expected to participate.

Nightly concerts will feature such artists as Pat Boone, Dave Boyer, Brush Arbor, Wendell Burton, Gary Chapman, Cynthia Clawson, Jamie Owens-Collins, Ragan Courtney, Don Francisco, Amy Grant, Larnelle Harris, Edwin Hawkins, the Imperials, the Mighty Clouds of Joy, David Meece, Doug Oldham, Dan Peek, Reba, Tim Sheppard, the Speer Family, B.J. Thomas, Truth and Lanny Wolfe.

Daily seminars and classes will be offered covering all facets of Christian music. Registrants can choose from over 100 seminars and workshops, including "Gospel Songwriting," "Basic Arranging," "Sound Systems," "Puppet Ministry," "Recording and Publishing," "Advertising

and Promotion" and "Careers in the Christian Music Industry."

Classes will be led by publishers, artists, songwriters, recording company executives, agency and management personnel and church music professionals.

Competitions and evaluation sessions will also be held throughout the week in the areas of vocal and instrumental soloists and gospel songwriting.

For more information write to Christian Artist Corp., P.O. Box 1984, Thousand Oaks, Calif. 91360.

'Joyful Noise' Show Featured During Recent Input '81

NASHVILLE — Make A Joyful Noise, a gospel opera production of Nashville's public television station WDCN-TV, was one of the productions in the international Input '81 colloquium, held March 22-28 in Venice, Italy.

The international conference unites producers and programmers from public broadcasting in 17 countries to screen programs focusing on social and cultural differences. The conference stresses programming that cares about the audience it addresses; is conceived as a service to the audience; defends rights when in jeopardy; helps people understand the society in which they live; fulfills the need to know; and entertains with intelligence and a sense of humor.

Countries represented in the '81 session include Japan, Mexico, Canada, Sweden, Finland, Russia, Poland, Hungary, Italy, Denmark, The Netherlands, the U.K., Austria, Belgium, France, Germany and the United States. Support for the 35 or 50 U.S. participants is being provided by the Rockefeller Foundation in the form of travel grants.

Francisco Re-Signs With NewPax Records

NASHVILLE — Don Francisco recently resigned his recording and publishing contracts with NewPax Records and Paragon/Benson publishing group.

Francisco has come into prominence as a contemporary Christian artist in recent years with the success of his album "Forgiven" and the #1 song "He's Alive," which also won the 1980 Dove Award as "Song of the Year." Francisco was also honored as "Songwriter of the Year" for the effort.

TOP 20 ALBUMS

Spiritual

		Weeks On Chart	3/21
1	THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	16
2	CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	4	8
3	THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	14
4	RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	3	16
5	REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	5	36
6	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	6	26
7	EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	7	10
8	20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	16	4
9	TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	9	10
10	TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	11	56
11	MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	8	16
12	KEEP ON CLIMBING, WE GOTTA GO HIGHER PILGRIM JUBILEE SINGERS (Savoy 14584)	14	6
13	MOTHER, WHY? WILLIE BANKS (Black Label 3000)	12	10
14	GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SL 14583)	17	4
15	ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	15	22
16	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	13	10
17	PLEASE BE PATIENT WITH ME ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	10	62
18	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	18	124
19	PEOPLE GET READY SUPREME ANGELS (Nashboro 7226)	19	32
20	A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	20	40

Inspirational

		Weeks On Chart	3/21
1	FAVORITES, VOL. 1 EVIE TOURNQUIST (Word WSD 8845)	1	22
2	NEVER ALONE AMY GRANT (Myrrh MSB 6645)	4	42
3	BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	3	22
4	FORGIVEN DON FRANCISCO (New Pax NP 33042)	5	122
5	THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	2	32
6	PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	6	42
7	IN CONCERT B.J. THOMAS (Songbird/MCA 5155)	7	20
8	GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	8	32
9	PRIORITY IMPERIALS (Dayspring DST 4017)	13	6
10	MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	12	16
11	ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	9	62
12	PH'LP SIDE PHIL KEAGGY (Sparrow SPR 1036)	10	20
13	THE PAINTER JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	11	40
14	HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	16	122
15	DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	15	4
16	MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	17	160
17	BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	14	30
18	HE IS NEAR MIKE ADKINS (Mike Adkins MA 1062)	—	2
19	WITH MY SONG . . . DEBBY BOONE (Lamb & Lion LL-1046)	—	2
20	NEVER THE SAME EVIE TOURNQUIST (Word WSB 8806)	19	94

GMA Holds First West Coast Meet Focusing On '80s

NASHVILLE — The Gospel Music Assn. (GMA) recently held its first West Coast meeting in Costa Mesa, Calif. Entitled "Gospel Music: The Challenge of the Eighties," the meeting featured a full day of panel discussions, seminar sessions and fellowship, and culminated with a banquet featuring entertainment by Andrae Crouch and Isaac Air Freight.

A panel discussion, "Priorities in the Eighties," featured Ralph Carmichael, president Light Records; Chuck Fromm, president, Maranatha Music; Gloria Hawkins, administrator, the Hawkins Corp.; Billy Ray Hearn, president, Sparrow Records; and Skip Konte, president, International Automated Media, as panelists in the session, which covered key issues facing gospel music today.

"A Primer on Music Publishing and Copyrights" featured panelists Gary McCartie of Lexicon Music; Joe Moscheo, Broadcast Music, Inc.(BMI); W.F. Myers, SESAC; Hal Spencer, Manner Music and John Sturdivant, American Society of Composers, Authors and Publishers (ASCAP).

Other seminars included "How to Find Your Calling," an overview of varied music ministries; "Press, Promotion and Publicity;" "Concerts in the Eighties;" "Gospel Music and the Secular Market" and "Approaching the Record Label."

ALBUM REVIEWS



KINGDOM IN THE STREETS — Ken Medema — Word WSB 8776 — Producer: Kurt Kaiser — List: 7.98

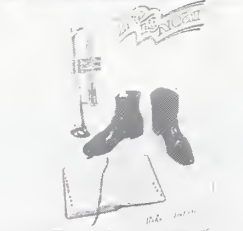
Medema's role as an innovative contemporary Christian artist is broadened on this album with 10 self-penned tunes that challenge modern problems. One of the strongest messages comes in "Corner Drugstore Jesus," which questions those who seek happiness through drugs. Medema's hard hitting lyrics are strengthened by driving rhythm tracks and tight production throughout.

HE IS NEAR — Mike Adkins — Mike Adkins Ministries MA 1062 — Producer: Mike Adkins — List: 7.98

This album proves that perseverance can be the key to success. Adkins is singlehandedly responsible for "He Is Near," writing and producing the entire effort on his own independent label. A strong Southern gospel influence is displayed by the former coal miner on cuts like "Land of My Heroes," which autobiographically chronicles the influence of the Grand Ole Opry and other Southern traditions on his music.

KENNETH COPELAND AND FRIENDS LIVE — KCP SLP 1009 — Producer: Darrell Glenn — List: 11.98

Kenneth Copeland's dynamic ministry is captured on vinyl on this two-record set recorded live at the Charlotte Coliseum in Charlotte, N.C. Joined by Delaine Neece, Kellie Copeland and Len Mink, Copeland covers a wide range of musical styles. Traditional tunes like "Amazing Grace" and "God Bless America" are interspersed throughout a predominantly contemporary set.



TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	3/28 1 21	21 BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	23 3
2 MAGIC TOM BROWNE (GRP/Arista 5503)	2 7	22 TOUCH OF SILK ERIC GALE (Columbia JC 36570)	22 25
3 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	4 7	23 DIRECTIONS MILES OAVIS (Columbia KC2 36472)	29 3
4 VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	3 9	24 YOU MUST BELIEVE IN SPRING BILL EVANS (Warner Bros. HS 3504)	25 6
5 LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	5 18	25 SAVANNA HOT-LINE NATIVE SON (MCA-5157)	18 8
6 CARNAVAL SPYRO GYRA (MCA 5149)	6 23	26 TWENNYNINE with LENNY WHITE (Elektra 6E-304)	26 22
7 NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	7 17	27 REAL EYES GIL SCOTT-HERON (Arista AL 9540)	27 16
8 INHERIT THE WIND WILTON FELDER (MCA 5144)	9 24	28 SEAWIND (A&M SP-4824)	24 26
9 MOUNTAIN DANCE OAVE GRUSIN (GRP/Arista 5010)	8 5	29 RODNEY FRANKLIN (Columbia JC 36747)	28 20
10 'NARD BERNARD WRIGHT (GRP/Arista 5011)	11 6	30 LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	30 38
11 GIVE ME THE NIGHT GEORGE BENSON (West/Warner Bros. HS 3453)	10 35	31 A DIFFERENT KIND OF BLUES ITZHAK PERLMAN/ANDRE PREVIN (Angel/Capitol OS-37780)	— 1
12 IT'S JUST THE WAY I FEEL GENE OUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	12 8	32 MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	32 35
13 FAMILY HUBERT LAWS (Columbia JC 36396)	13 26	33 OUTUBRO AZYMUTH (Milestone M-9097)	34 15
14 CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SO 16020)	14 25	34 4 X 4 McCOY TYNER (Milestone 55077)	31 17
15 ODORI HIROSHIMA (Arista AL 9540)	16 20	35 LIVE AT MONTREUX MINGUS OYNASTY (Atlantic SO 16031)	36 2
16 GOATHAM CITY DEXTER GOROON (Columbia JC 36853)	19 9	36 SIDE BY SIDE RICHIE COLE with PHIL WOODS (Muse MR 5237)	37 4
17 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	15 42	37 IN CONCERT, ZURICH OCTOBER 28, 1979 CHICK COREA and GARY BURTON (ECM-2-1182)	35 17
18 MR. HANDS HERBIE HANCOCK (Columbia JC 36578)	17 20	38 NIGHT SONG AHMAD JAMAL (Motown M7-945RA)	33 19
19 THE HOT SHOT DAN SIEGEL (Inner City IC 1111)	21 11	39 RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	39 40
20 80/81 PAT METHENY (ECM 2-1180)	20 22	40 HOW'S EVERYTHING SAOAO WATANABE (Columbia C2X 36818)	40 28

ON JAZZ

A CITY OF TWO TAYLORS — The presence of pianists Cecil and Billy Taylor continues to enliven New York's jazz and cultural scene. Taylor has recently served as music director for a tribute to Duke Ellington, has been the subject of a taped segment of CBS television's *Sunday Morning* news program, and has seen Jazzmobile, an organization he's been affiliated with for several years, receive an NEA endowment to reorganize its education program on a more permanent basis. In a recent conversation with *Cash Box*, Taylor ebulliently described the highlights of the Ellington Special performed two weeks ago at the Kennedy Center in Washington, D.C. The 19-piece unit featured singers Sarah Vaughan, McHenry Boatwright and Joe Williams, dancer Harold Nicholas, and Ellington alumni Harold Ashby and Britt Woodman. Also in the company was drummer Max Roach,



DIFFERENT DRUMMER — Drummer Elvin Jones is the subject of a documentary entitled *Elvin Jones — Different Drummer*. The film will have its New York premiere next week.

fresh from three days of recording for Columbia Records in New York. While in the Apple, the drummer made an impromptu stop at radio station WKCF, where his music was being canonized in a 200-hour festival. Taking the microphone for two-and-a-half-hours, Roach treated his radio audience to a remarkable reminiscence and review of his career, discussing Clifford Brown, Booker Little and Charlie Parker with clarity and candor rarely heard. Roach lovingly recalled his years with Bird and Diz, spicing the conversation with such tid-bits as how Bird came to dub him "Tojo" and saddle Niles Davis with the monicker of "Inkie." Joining Taylor in Washington, the drummer recreated the arrangement of "What Am I Here For?" that he performed with Brownie. The tribute will air on public television May 17. Taylor's

other television project, involving the *Sunday Morning* news program of CBS, will feature footage of the pianist performing with the *Kansas City Philharmonic*, playing in a small club setting at New York's Knickerbocker and teaching at Jazzmobile Saturday sessions at New York's P.S. 201. That teaching program, now in its 15th year, has spawned many teachers for the Rutgers University jazz program and encouraged and educated countless jazz disciples from the city's streets. The program's organizers are looking forward to cementing an agreement for a building in which they can conduct classes six-days a week. Present instructors include Jimmy Owens, Jimmy Heath, Curtis Fuller, Charlie Persip and Frank Wess, and all are eager to place the program on what Taylor termed a "more technological and ambitious footing." That would include instruction in making recordings, scoring soundtracks and publishing music. As always, Jazzmobile is seeking additional private support to supplement its public endowments. Proposed NEA budget cuts, of course, make the additional support that much more pressing. . . . Meanwhile, that other Taylor, Cecil, recently took on a Bosendorfer Concert Grand at Town Hall. From all reports he was as inspired as ever, although the turn-out was somewhat disappointing owing to a concurrent Count Basie tribute at Carnegie Hall. While keeping a low profile in public, Taylor has been active, and we wait to see how much longer it will take for someone to pick up the recordings he has made with Max Roach and Ornette Coleman and Prime Time. Word on the street is that Coleman wants a lot of scratch to part with the tapes. . . . While mentioning the Count Basie tribute, it should be said that the Count looked great, but the music was just OK (except for Sarah Vaughan and Joe Williams, who were fantastic). Special guest artists were George Benson and Tony Bennett. The whole affair was taped by CBS Cable. Producer George Wein opted for a touch of shmooz with his guests in lieu of contacting any of the New York-based Basie alumni such as Papa Jo Jones, Buck Clayton, Dickie Wells or Earl Warren. A *Kansas City Six* jam, regardless of how brief,

(continued on page 40)

JAZZ ALBUM PICKS

ONE NIGHT STAND: A KEYBOARD EVENT — Various Artists — Columbia KC2 — Producers: Various — List: 13.98 — Bar Coded

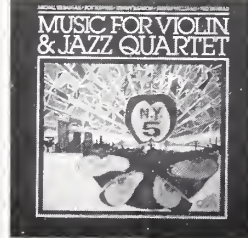
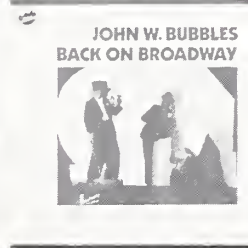
Drawing from some of the richest ivory-tickling talent any label could hope to harbor, Columbia has put together a varied, colorful package of jazz stylings, all drawn from live concerts at L.A.'s Dorothy Chandler Pavilion and Gotham's Carnegie Hall. Not a pretentious display of skills, each artist, from the venerable Eubie Blake to the young prodigy Rodney Franklin, unleashes a powerful barrage of music, which is all too often forsaken for commercial pursuit. From blues to classicism, this double set LP has it all.

MING — The David Murray Octet — Black Saint BSR 0045 — Producers: David Murray, Kunle Mwanga and Giovanni Bonandrini — List: 11.98

This record will positively zap you where you stand. Murray is ready to take it to the next stage, after having been the *enfant terrible* of the new music. A rhythm section of pianist Anthony Davis, bassist Wilbur Morris, and drummer Steve McCall lights the fuse, and Murray and company fairly explode with energy and swing. Olu Dara, Henry Threadgill, Butch Morris and George Lewis are the featured soloists, and they all sound great.

MARCO DI MARCO/JACK REILLY — Modern Jazz mjc 0300 — Producer: Marco DiMarco — List: 8.98

Better known in Europe than the U.S., Italian-based Marco DiMarco teams with Brooklyn's own underappreciated pianist, Jack Reilly, and the results are an ear opener for jazz piano fans. The duo moves easily through both light and pensive tones, always maintaining a vigor and earnest contemplation. Music with a mind from people with heart.



EVIDENCE — Steve Lacy with Don Cherry — Prestige MPP 2505 — Producer: Steve Lacy — List: 5.98

At long last, a very sought after disc, re-released at a very attractive price as part of Fantasy's midline series. The early Cherry sounds wild and inventive, having yet to succumb to mellowness, and Lacy stomps in all his glory — Thelonious Monk's Frankenstein on a rampage. Four of the six selections are by Monk, having been recorded during a period when Lacy's units played absolutely everything the mentor had written.

BACK ON BROADWAY — John W. Bubbles — Uptown Records UP2703 — Producers: Fred Miller and Robert Sunenblck — List: 8.98

As half of the "Buck And Bubbles" dance and vaudeville team, John Bubbles, career has spanned generations of black entertainment. Working on stage and in film through the '30s and '40s, Bubbles perhaps gained his greatest notoriety as Sportin' Life in the original Broadway production of *Porgy And Bess*. At the age of 79, Bubbles proves that he's still got what it takes, and this record is a testament to the man's spirit, vitality and warmth.

MUSIC FOR VIOLIN AND JAZZ QUARTET — New York Five — JAM Records 001 — Producer: Michael Cuscuna — List: 8.98

The New York Five is a fine quintet featuring drummer Roy Haynes, pianist Kenny Barron, bassist Buster Williams, guitarist Ted Dunbar and violinist/leader Michal Urbaniak. The music, a veritable homage to the Blue Note sound of the '50s and '60s, is even and superior, with Urbaniak proving that our view of him has been too limited.

INTERNATIONAL



BABOOSHKA IN LONDON — EMI recording artist Kate Bush, whose "Babooshka" LP was a hit throughout Europe last year, met with delegates to the recent EMI Music international conference in London. Pictured at the conference are (l-r): Jean-Yves Leroy, EMI France; Frans de Wit, EMI Holland; Roberto Citterio, EMI Italy; Bush; and Avelino Esparza, EMI Spain.

British Retailers Continue Marketing 'One Plus One' Despite BPI Protest

by Paul Bridge

LONDON — At a recent meeting, the British Phonographic Industry (BPI) undertook to make representations to major retail chains to secure their support for "the industry's stand" against the controversial "One Plus One" cassette format marketed by Island Records. The BPI's Director General requested that Island cease production of the format, but Island stuck to its guns and a growing catalog of titles was accepted for sale by all but one major retail chain.

Boots, the nationwide chain of chemists and household/leisure stores, chose to postpone its decision on "One Plus One" following the BPI's condemnation.

U.K. Parliament Member Calls For Probe Of The PRS

by Paul Bridge

LONDON — U.K. Member of Parliament Leslie Huckfield has asked Westminster Trade Minister John Biffen to instigate an investigation into the working of the Performing Rights Society (PRS), claiming that it had "spent up to 200,000 pounds (\$447,000) of its members' monies in resisting all attempts to obtain an independent review of its activities, in fighting attempts by members to bring a semblance of democracy to its electoral and voting systems and to eliminate large interest-free loans to favored executives."

Huckfield described the PRS as having "cloaked its inner workings in a veil of secrecy."

Huckfield complained that effective control of the PRS sits in the hands of 400 members who, with 20 votes apiece, are known only to the PRS council. Further, as political secretary of the National Union of Labour

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However, after five weeks' deliberation, Boots decided to join with its competition in retailing the chrome-base tapes.

Had the major U.K. retailers (W.H. Smith & Son, HMV, Virgin, Our Price, Woolworth and Boots) chosen to refuse "One Plus One," it may well have died a natural death, slowly fading away. The decision to sell the product, which boasts an ever growing catalog, would seem an endorsement, or at least gives credence to Island's defense of the format.

"We believe 'One Plus One' will take sales away, repeat away, from the blank tape market," said an Island spokesman. "One Plus One" cassettes are cheaper and, because of the chrome tape, provide better sound quality than other pre-recorded cassettes."

Home Taping Hurts

However, the BPI said that "home taping is gradually killing the music industry," and that "it is particularly unfortunate that Island should embark on this venture at this time, when the record industry's campaign to impress upon the public, Government and Parliament that rights owners should be compensated for the theft of their property is reaching a critical stage."

The BPI and the MCPS continue to strive for a levy on all blank tape purchases, with a figure of one pound (\$2.235) per blank tape being a popular target. The MCPS did until recently offer a yearly license that allowed consumers to record copyright material, though they never gave the scheme heavy promotion. This practice was discontinued recently, and the organization wrote to former license holders urging them to contact their Members of Parliament urging them in turn to support a blank tape levy. As yet, neither the BPI nor MCPS have replied to their apparent assumption that all, or even a majority, of the blank tape sold is used to break copyright.

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INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — A Record Fair at the Rural showplace will be starting April 10 and closing April 30. The event, designed to attract customers to the record business, has been blueprinted keeping in mind a yearly gathering of the book publishing industry, which usually results in strong promotion for the publishing houses and attracts hundreds of thousands of potential buyers.

Miguel Angel Tellechea has resigned his post at CBS. He was in charge of A&R development at the company, headed by **Heclo Cuomo**. At the same time, **Roberto Victor Cicuta** has been appointed in charge of radio and TV promotion.

Roberto Lopez has been appointed general manager at Phonogram, reporting to **John Lear**, as we mentioned last week. Lopez will be in charge of administration and sales, after having been general manager of the EMI branch in Mexico till last December.

It is said that the RCA regional offices will be moved soon from Rio de Janeiro to Buenos Aires, headed by **Adolfo Pino**, vice president of RCA International in charge of Latin America, Japan, Australia, New Zealand and Africa, under the recent reshaping of the RCA structure. The move should take place next July.

Discosa, the recently formed company, has arranged to have its headquarters at the same building where Interdisc had its offices before moving to larger facilities. **Carlos Casale** is the manager of the operation, and his first product is expected to be available soon.

Roger Lopez, who was head of Parnaso Records until the closing of this company three years ago, will return to activity here with a new label. **Eduardo di Bella**, who has been with Surco recently, would join him in the venture. Surco's head, **Carlos Campagnale**, is now negotiating to sell this company.

The Phonogram convention was termed a strong success by **Leo Bentivoglio**, promotion manager of the diskery. The gathering took place in Mendoza, in the Western side of the country, and included both A&R and sales/promotion.

miguel smirnoff

Australia

MELBOURNE — Giant Records, the company formed by former CBS producer **Peter Dawkins**, has released its first album featuring fast-rising Sydney combo **Matt Finish**, a polished four-man rock outfit led by singer-songwriter **Matt Moffit**. Reaction to the debut album has been excellent. Meantime, Dawkins is busy putting the finishing touches to the debut LP of Melbourne's **Little Heroes**, whose first single, "For A Bleeding Heart," is due soon.

Actually, **Little Heroes** released a self-financed single, "She Says," over a year ago, which attracted Dawkins' attention. All Giant Records product is distributed by CBS in Australia . . . EMI recording artists **John Farnham** and **Julle Anthony** have won the best male and female vocalist awards at the annual Mo Awards, presented by The Variety Club of Australia. The awards were presented at a glittering ceremony held at Sydney's Regent Theatre.

Singer/songwriter/actor **Jon English** is due back in Australia next month (April) after a whirlwind tour of Europe, where his records have consistently made the Top 10, pushed along by his appearances in the historical TV drama series *Against The Wind*. English, signed to PolyGram Records, has just released a new single, produced by Peter Dawkins, called "Hold Back The Night." His European tour includes concerts in Norway, Denmark and Stockholm and several TV appearances. . . **John McVicar**, the British ex-criminal on whose life story the new **Roger Daltrey** film *McVicar* is based, recently visited Australia, along with former '60s teen idol **Adam Faith**, to promote the movie. Asked by one TV interviewer why he'd spent so much time in jail, McVicar replied, "I kept getting caught."

allan webster

Canada

TORONTO — **Tim Harrold**, who will assume the presidency of PolyGram International April 1, leaves PolyGram Inc. Canada as its president. **Peter Erdmann** assumes Harrold's post. Harrold quietly and confidently built the firm's Canadian operations from an anonymous to a prominent firm during his six-year presidency. Although he rarely garnered the headlines some of his counterparts so lustily sought, his methodically low-profile style brought class to the company and will be a tough act to follow . . . **Ron Tabak** has been fired as lead vocalist for **Prism**, this year's best group award winners at the Junos. He'll be replaced by **Henry Small**, who worked in **Scrubaloe Caine** and **Small Wonder** for about a decade. Small, an accomplished violinist and strong progressive pop composer, should be the catalyst to bring the band to international attention. Prism is in rehearsal with **Carter**, who'll produce its next Capitol album, due tentatively for August . . . Triumph's next album, on Attic in Canada and RCA in the U.S. and abroad, will be called "Allied Forces," and should be ready by June. The group is mixing . . . Speaking of Attic, they've been able to pact the Stiff America label for Canadian distribution (on CBS, Attic's own distributor). Apparently, the next **Lene Lovich** album may be among the releases turned down by Epic and issued on the Stiff label . . . On the label's domestic front, Attic is releasing a double-live album from the city's quin-

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Another One Bites The Dust** — Queen — EMI
- 2 **Ahora O Nunca** — Angela Carrasco — Microfon
- 3 **Tremendo Amor** — Maria Celeste — CBS
- 4 **Lanza Perfume** — Rita Lee — RCA
- 5 **Woman In Love** — Barbra Streisand — CBS
- 6 **Cuando Fumos Amantes** — Tormenta — Microfon
- 7 **The Gambler** — Kenny Rogers — EMI
- 8 **Don't Stand So Close To Me** — The Police — CBS
- 9 **Perdoname** — Camilo Sesto — Microfon
- 10 **Solo Tu, Solo Yo** — Toto Cutugno — Interdisc

TOP TEN LPs

- 1 **Memories** — Various Artists — K-tel/ATC
- 2 **The Game** — Queen — EMI
- 3 **Las Vacaciones Del Amor** — soundtrack — Microfon
- 4 **Recordano** — Sandro — K-tel
- 5 **17 Top Hits 1981** — various artists — Phonogram
- 6 **Tributo A Los 5 Latinos** — Estela Raval — ATC
- 7 **Caminando En El Sol** — Eddy Grant — ATC
- 8 **14 Grandes Exitos** — Julio Sosa — K-tel/ATC
- 9 **Parchis** — Los Parchis — Tonodisc/ATC
- 10 **En Castellano** — Roberto Carlos — CBS

—Prensario

Australia

TOP TEN 45s

- 1 **Counting The Beat** — The Swingers — Mushroom
- 2 **Antmusic** — Adam And The Ants — CBS
- 3 **Girls Can Get It** — Dr. Hook — Mercury
- 4 **Woman** — John Lennon — Geffen
- 5 **Stop The Cavalry** — Jona Lewie — Stiff
- 6 **Duncan** — Slim Dusty — Columbia
- 7 **Rock And Roll Ain't Noise Pollution/Hells Bells** — AC/DC — Albert
- 8 **De Do Do Do, De Da Da Da** — The Police — A&M
- 9 **Jesse** — Carly Simon — Warner Bros.
- 10 **Every Woman In The World** — Air Supply — Big Time

TOP TEN LPs

- 1 **Greatest Hits** — Dr. Hook — Capitol
- 2 **Back In Black** — AC/DC — Albert
- 3 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 4 **Zenyatta Mondatta** — The Police — A&M
- 5 **Kings Of The Wild Frontier** — Adam And The Ants — CBS
- 6 **Icehouse** — Flowers — Regular
- 7 **Making Movies** — Dire Straits — Vertigo
- 8 **The Andrew Durant Memorial Concert** — various artists — Mushroom
- 9 **The Very Best Of Elton John** — DJM
- 10 **Gully** — Barbra Streisand — CBS

—Kent Music Report

Italy

TOP TEN 45s

- 1 **Per Elisa** — Alice — EMI
- 2 **Maledetta Primavera** — Loretta Goggi — WEA
- 3 **Woman In Love** — Barbra Streisand — CBS
- 4 **Sara Perche Ti Amo** — Ricchi e Poveri — Baby Rec.
- 5 **Gioca Jouer** — Claudio Cecchetto — Hit Mania
- 6 **Enola Gay** — Orchestral Manoeuvres In The Dark — Dindisc
- 7 **Cervo A Primavera** — Riccardo Cocciante — RCA
- 8 **Hey** — Julio Iglesias — CBS
- 9 **Non Posso Perderti** — Bobby Solo — EMI
- 10 **(Just Like) Startling Over** — John Lennon — Geffen

TOP TEN LPs

- 1 **Gully** — Barbra Streisand — CBS
- 2 **Dalla** — Lucio Dalla — RCA
- 3 **Making Movies** — Dire Straits — Vertigo
- 4 **Amanti** — Julio Iglesias — CBS
- 5 **Cervo A Primavera** — Riccardo Cocciante — RCA
- 6 **Pleasure** — Steven Schlaks — Baby
- 7 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 8 **Zenyatta Mondatta** — The Police — A&M
- 9 **Hotter Than July** — Stevie Wonder — Motown
- 10 **Rondo Veneziano** — Giampiero Reverberi — Baby

—Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

tessential rock outfit, **Goddo**, called "Best Seat In The House." **Teenage Head**, meanwhile, is using **Lee DeCarlo** as producer for its third album. DeCarlo served as engineer on **Lennon's** "Double Fantasy" . . . **Plastic Bertrand**, who continues to reign supreme in Quebec, will have a Canada-only "Greatest Hits" package issued . . . **True Myth**, the first North American rock group to release a digital album, will have a new album out (non-digitally done) on Hypnotic Records in April . . . **Red Rider**, **Lisa Dal Bello** and **Gary O** (who worked with **Liverpool** until recently) all will see Capitol releases in May . . . **Bruce Cockburn** will have a compilation album issued in Canada called "Mummy Dust," which includes a new single "Coldest Night Of The Year" and tracks from his nine **True North** albums previous to the last two. In the U.S., meanwhile, the best-of will be called "Resume," and will feature the new single, but different old material. Cockburn enters the studio in April for an August album.

kirk lapointe

Italy

MILAN — **James Brown** signed an exclusive agreement for Italy with Carosello. His recordings will be released on the market on the Frog label, a subsidiary of Carosello, and distributed by Dischi Records.

Pericle Boschetti, owner of Fonocine music publishing company and Golden Record company, received an award from SIAE (Italian Authors and Publishers Society) for his 40 years in the music business.

Fabrizio Intra has been named A&R national manager at CBS Dischi . . . **Diego Pratesi** has left Dischi Ricordi, where he was head of the press and promotion department of international repertoire.

Ciliegia Bianca, the label created by artists **Don Backy** and **Gino Santercole**, has signed an agreement with Carosello, which will look after the promotion and marketing departments of the catalog. The distribution, previously made by Saar, will be handled by Dischi Ricordi.

Goody Music record company, created in 1978 by **Fred Petrus**, closed last month following financial difficulties. Petrus is planning to continue his activity as a producer in the U.S.

marlo de luigi

United Kingdom

LONDON — Two films opened recently in London that may help to give the U.K. audience a broader perspective of the U.S. music industry. The first, the **Michael Apted**-directed *Coal Miner's Daughter*, which has received seven Academy Award (Oscar) nominations, traces the life of country singer **Loretta Lynn** from her claustrophobic childhood in the poverty-stricken coalfields of Kentucky to her crow-

ning as the Queen of Country Music on the stage of The Grand Ole Opry. Country music has never enjoyed a tremendous popularity in the U.K. though it does have a substantial and loyal number of followers. Of late, however, it has begun to break through into new audiences and has an increasing showcase on the radio waves both within mainstream programs and in an increasing number of specialist shows. One of the barriers to audience acceptance may well have been the inability of the English to take in an unquestioning way the often baldly stated emotional themes of country songs. This film, an accurate adaptation of Lynn's autobiography, should help to win over those audiences attracted by the music, but unfamiliar with the cultural background of many country lyrics. Seeing **Sissy Spacek** (as a disturbingly convincing child bride in a poverty stricken township) rise to the heights of stardom and wealth within only a part of her lifetime, with a minimum of Hollywood schmaltz, may convince the skeptical Europeans that her music and, hence, much like it, is not only enjoyable, but credible. It may also educate the non-U.S. audience that the rags-to-riches stories of North America are not a filmic fantasy, at a time when the domestic economies here and the age of our culture often dictate against material ambition.

The second music film release is *The Idolmaker* from United Artists. The scenario and treatment for this piece would seem to read: "Take every unkind cliché about the American recording industry and push it way over the top." Unkind perhaps, though the music within the film does not have the strength to carry it, hence, we have the story as the central attraction. To those within the industry, its quirks, mannerisms and methods of operations become commonplace, stories of deceit and inhuman attitudes to artistic personalities are common fare, to those outside the industry these tales may or may not be of great concern, they are certainly of less concern. *The Idolmaker* would seem to be aimed at an audience in their early teens and to them it may be a lesson in the possible realities of unscrupulous music business practise, to that end it performs well enough. What the film-makers and distributors will now discover is whether the public at large, or in this case one small sector of it, is truly interested. Witness the apathy last year in the United Kingdom to the verified allegations of chart-hyping, "aggressive" promotion techniques and the on-record confessions of ex-employees of record company and promotion company personnel. Following massive exposure both by independent television, the BBC and the daily press, there was a distinct lack of long-term interest or even serious concern among the general public.

paul bridge

INTERNATIONAL PROFILE

The Swingers: Kiwis Topping The Australian Charts On The First Try

by Allan Webster

MELBOURNE — Largely unknown in Australia a few months ago, Mushroom recording group The Swingers has made one of the biggest splashes here in years with its chart-topping single, "Counting The Beat." The fastest-selling single here in more years than anyone can remember, "Counting The Beat" has propelled The Swingers into the limelight and inundated Mushroom's offices with inquiries regarding overseas rights for the group.

A three-man combo, The Swingers is fronted by multi-talented Phil Judd, the guitarist who was a founding member and the creative force behind the early Split Enz, the quirky group of New Zealanders that hit the international scene with the "True Colours" LP. Backing guitarist Judd are Dwayne Hillman (bass) and Ian Gilroy (drums).

While with Split Enz, Judd not only sang and played guitar, but also wrote about 75% of the band's material and even designed its first album cover. He left the band while it was in England, shortly after recording an album with noted producer Phil Manzanera, and returned to New Zealand to eventually form The Swingers.

Mushroom president Michael Gudinski saw The Swingers almost a year ago during a New Zealand business trip and invited Judd and the group to tour Australia with The Sports.

While here, the group did some recording with English producer David Tickle, who was working on Split Enz' forthcoming album. The result of those sessions was "Counting The Beat," an infectious, hook-laden beat number with some

PRS Probe Requested

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and Socialist Clubs, he described the workings of the PRS as quite arbitrary.

"The 'PRS Amendment' to section 110 of the Companies Act 1948, which the government is proposing to introduce into the Companies Bill now before Parliament, will force the council to reveal the identities of this secret list of 400. This, however, will not eliminate the secrecy behind which the PRS council cloaks its activities from the membership," he said.

Labor clubs around the country have complained to MP Huckfield about arbitrary demands for cash from PBS representatives.

Huckfield apparently made his call for an investigation without consulting or forewarning the PRS, whose representatives said they were "shocked" at the news and claimed to have had complaints neither from Labor clubs nor from Huckfield as Secretary of their Union.



Judd, Hillman and Gilroy

hints of the early Split Enz style and a catchy pop feel.

The single made it to #1 within four weeks of release, helped by a great film clip produced, scripted and co-directed by Judd. Mushroom is putting the band into the studio again late this month with Tickle, who is flying out for the project. He'll spend 10 weeks with the band — first, to produce a new single, then to go on the road with the group for a couple of weeks before tackling the album.

Before coming to Australia (and it looks like the group is here to stay) The Swingers had one Top 10 hit single in New Zealand with "One Good Reason," the B-side of the current single.

"Counting The Beat" is just one of several good reasons why The Swingers are a band to watch. Live, the sharp, direct rhythms, coupled with Judd's offbeat style, offer stimulation for the head and feet.

Judd has always been a reluctant man when it comes to talking about his art, and now, with everyone clamoring to talk to him about his current success, he's even more reluctant. Besides, he's got an album to think about — and that in itself should speak volumes for his talent.

The Manhattans Leave For Japanese Tour

NEW YORK — Columbia recording group The Manhattans are currently on a tour of Japan. Beginning with an appearance at the Tokyo Music Festival March 29, the tour will encompass dates in Tokyo (March 31, April 1, 4 and 6), Osaka (April 2) and Nagoya (April 3). The band will also play in Honolulu April 8 before returning to the mainland U.S.

'One Plus One' Accepted

(continued from page 34)

Island currently seems to be the only member of the industry which has an alternative with enough faith to go ahead and put it into practice. "If 'One Plus One' was adopted as the standard cassette system in the U.K., we believe the income generated would more than compensate for the industry's potential losses," said an Island spokesman.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Machikado Twilight** — Chaneles — Epic/Sony
- 2 **Cherry Blossom** — Seyiko Matsuda — CBS/Sony
- 3 **Pegasasu No Asa** — Hiroaki Igarashi — CBS/Sony
- 4 **Okuhida Bojo** — Tetsuya Ryu — Trio
- 5 **Tsuppari High School Rock 'n' Roll** — Yokohama Ginbawe — King
- 6 **Koyl No Bonchi Sheet** — The Bonchi — For Life
- 7 **Sneaker Bruce** — Masahiko Kondo — RVC
- 8 **Slow Na Bugi Ni Shitekure** — Yoshitaka Minami — CBS/Sony
- 9 **Koyl Do!** — Toshihiko Tawara — Canyon
- 10 **Banri No Kawa** — Chage and Asuka — Warner/Pioneer

TOP TEN LPs

- 1 **BucchiGiri II** — Yokohama Ginbawe — King
- 2 **We Are** — Of Course — Toshiba/EMI
- 3 **Turn Back** — Toto — CBS/Sony
- 4 **BucchiGiri** — Yokohama Ginbawe — King
- 5 **Natural Road** — Hiroaki Igarashi — CBS/Sony
- 6 **Neppu** — Chage and Asuka — Warner/Pioneer
- 7 **Happy Date** — The Nolans — Epic/Sony
- 8 **Surf & Snow** — Yumi Matsutoya — Toshiba/EMI
- 9 **Concert Pour Une Jeune Fille** . . . — Richard Clayderman — Victor
- 10 **Kogarashini Dakarete** — Chiharu Matsuyama — News —Cash Box of Japan

The Netherlands

TOP TEN 45s

- 1 **Embarrassment** — Madness — Inelco
- 2 **Rock This Town** — Stray Cats — Ariola
- 3 **Stars On 45** — CNR
- 4 **In The Air Tonight** — Phil Collins — WEA
- 5 **Imagine** — John Lennon — WEA
- 6 **All-American Girls** — Sister Sledge — WEA
- 7 **Don't Stop The Music** — Yarbrough & Peoples — Phonogram
- 8 **Amoureux Solitaires** — Lio — Ariola
- 9 **Shine Up** — Doris D & The Pins — Phonogram
- 10 **While You See A Change** — Steve Winwood — Ariola

TOP TEN LPs

- 1 **Absolutely** — Madness — Inelco
- 2 **Face Value** — Phil Collins — WEA
- 3 **Arc Of A Diver** — Steve Winwood — Ariola
- 4 **The Jazz Singer** — Neil Diamond — EMI
- 5 **Shades** — J.J. Cale — Ariola
- 6 **Best Of . . .** — David Bowie — RCA
- 7 **De daverende 13** — various artists — CNR
- 8 **Greatest Hits** — Cliff Richard — EMI
- 9 **Woman In Love** — various artists — Arcade
- 10 **Cum Laude** — Rick v.d. Linden — K-tel —National Hitkrant Producties

United Kingdom

TOP TEN 45s

- 1 **Kids In America** — Kim Wilde — RAK
- 2 **Jealous Guy** — Roxy Music — Polydor
- 3 **Four From Toyah** — Toyah — Safari
- 4 **This Ole House** — Shakin' Stevens — Epic
- 5 **Reward** — The Teardrop Explodes — Mercury
- 6 **You Better You Bet** — The Who — Polydor
- 7 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 8 **Do The Hucklebuck** — Coast To Coast — Polydor
- 9 **Lately** — Stevie Wonder — Motown
- 10 **I Missed Again** — Phil Collins — Virgin

TOP TEN LPs

- 1 **Face Value** — Phil Collins — Virgin
- 2 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 3 **Journeys To Glory** — Spandau Ballet — Reformation
- 4 **Vlenna** — Ultravox — Chrysalis
- 5 **The Jazz Singer** — Neil Diamond — Capitol
- 6 **The Stray Cats** — Ariola
- 7 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 8 **Making Movies** — Dire Straits — Vertigo
- 9 **Difficult To Cure** — Rainbow — Polydor
- 10 **Dance Craze** — various artists — 2 Tone —Melody Maker

MERCHANDISING

WHAT'S IN-STORE

BEGGARS CAN BE CHOOSERS — A recent trip to New York by English Beggar's Banquet artists Colin Newman and Bauhaus produced a unique cross-merchandising campaign that involved stores, clubs and radio stations. Keying in 10 stores, five stations, and re-servicing club DJs around the New York area, independent promoter Mark Josephson aimed to exploit the known network of new music outlets as alternative to indiscriminately servicing retail and radio outlets. The promotion method generated excitement for the new groups without spending the several thousand dollars usually required to promote a new band. Stores received bios, record sleeves, concert invites and other samples, while Bauhaus made an in-store appearance at the mid-town **Audiomatic Records**. Audiomatic manager **Burt Golden** was encouraged enough by the new faces at the appearance to present New York band **Thin Ice** for an in-store concert, April 3. The Thin Ice promotion, which includes videos of a recent band appearance, has helped to establish the group's independently produced "Mr. Lonely" single on Sound Shop Records, and has brought major label personnel interested in signing the band into the store. Golden's other outlet, downtown mainstay **Bondy's Records**, which has traditionally done 90% of its business in black contemporary, recently replaced some of its 12" disco stock with new wave, engineered a trade-out with Pace University's WPUB radio station and bought twice daily ads on WNEW for a sampler on Island, "Secret Policeman's Ball." An in-store loop tape featuring black contemporary groups like **Slave** and **Lakeside**, interspersed with those of progressive rock groups **Heaven 17** and **A Certain Ratio** resulted in a strong black buy on Ratio's "Shack Up." . . . Other New York happenings included the opening of a new Disco-Mat at 716 Lexington Ave., between 57th and 58th Streets. The two-story shop is number six for the chain, and the first to have a complete classical section . . . Rockpool, at 66 Delancey St., N.Y. is augmenting the information available through its own tip sheet. The bi-weekly publication which has featured a national dance rock chart, now includes a national new music retail chart, and national progressive radio chart as well as some info on new releases, picks and so on. The pool now compiles a monthly chart for New York Rocker and a top 30 new rock chart for Jem Records. The tip sheet is free to pool members, and \$45 otherwise. The telephone number is (212) 777-1132.

DISCS FOR DEAR OLD MOM — Continuing Give the Gift of Music push, NARM is launching a Mother's Day intensive marketing push carrying the theme "Color Your Mother's World With Music." 2X3 four-color posters carrying the slogan are being offered to NARM members free of charge. Camera ready art can be obtained by retailers, rack jobbers and one-stops for print ads. Orders for these aids may be placed by calling (609) 795-5555.

RECORD BAR NEWS — The Gainesville, Fla. **Record Bar** outlet got together with CBS Records and radio station WGZL to co-sponsor a "Stax of Wax" contest. \$7.98 LPs and 45s were placed in the store's display window, and contestants were invited to guess the correct number of LPs. First prize was 50 LPs chosen by the winner, courtesy of CBS . . . The Savannah, Ga. store sponsored a ticket drawing to a recent **Slave/Sky** concert. Slave's "Stone Jam" and Skyy's "Skyyport" were on sale as a tie-in . . . The four stores in the Durham/Chapel Hill, N.C. area got together for an **Eddie Rabbitt** "Love A Rainy Night" look-alike contest. Winner received a cash prize from the Long Branch Saloon in Durham, and Record Bar furnished \$25 gift certificates to runners-up. Rabbitt's "Horizon" LP was on sale during the contest. . . . The Portsmouth, Va. store recently held a "Home Brew" promotion to promote same-titled independent LP featuring local bands. Customers over 21 were invited to purchase "Home Brew" raffles to benefit Cerebral Palsy victims. First prize in the drawing was a half gallon of Jack Daniels Whisky . . . RCA group **Alabama** recently stopped by the Springfield, Mo. store in support of their albums.

TURNIN' ON THE HEAT — A display contest promotion featuring five Atlantic albums will run from March 16 through April 27. Entitled "Atlantic Records Turns On The Heat," the campaign will include a grand prize of an all-expenses paid vacation for two in Nassau for the manager of the retail store that does the best overall job of merchandising **Roberta Flack** and **Peabo Bryson**'s "Live and More"; **T.S. Monk**'s "House of Music"; **Sister Sledge**'s "All American Girls"; **Kleeer**'s "License To Dream"; and **Slave**'s "Stone Jam" albums. The display contest will be supported by a variety of POP material and radio spot buys.

A COOK AMONG THE BOOKS — Moss Music Group recording artist **Barbra Cook** stopped by the Fifth Avenue and 48th Street branch of the Barnes and Nobles book store in Manhattan last Tuesday in support of her new album, "It's Better With A Band." The book store has a large classical record department and has long been one of Moss's larger New York accounts.

ELVIS COSTELLO SONGBOOK — Warner Bros. Publications, Inc. has released "Elvis Costello, A Singing Dictionary." The songbook contains the music and difficult-to-decipher lyrics to every song Costello has written and recorded including the un-released "That's What Friends Are For." Albums included in the book are: "My Aim Is True"; "This Year's Model"; "Armed Forces"; "Get Happy!"; and "Taking Liberties." The book does not include Costello's latest LP, "Trust." The list price is \$14.95.

FOR QUICK COVERAGE — What's In-Store has a new address. Please send items and photos to **Cash Box**, 1775 Broadway, New York, N.Y. 10019.

fred goodman

NARM Convention Topics Announced

(continued from page 12)

panies such as Nautilus, Crystal Clear, Telarc, CBS, RCA, Mobile Fidelity, Audio Source and Direct Disc will be on hand for review during the session.

A session entitled "Exploiting the New Developments in the Tape Merchandising and Packaging Arena" will also be held April 14 and will focus on how to use new tape marketing opportunities to dealer advantage. Chaired by Harold Okinow, president of Lieberman Enterprises, the seminar will contain discussion on rising sales of personal stereo hardware, the open merchandising of tape product and new packaging configurations.

Speaking on "New Hardware

Technology: The Impact of Personal Stereo on the Expansion of the Tape Market" will be Jan Young, vice president of Sony Corp. of America's Southwestern division.

Ed Berson, vice president of purchasing for the Record Bar chain, will make a presentation titled "The Case For Open Merchandising of Tape." The finale of the program will be "The Packaging of the Product: Building the Future on the Lessons of the Past." The topic will be presented by Floyd Glinert, executive vice president of Shorewood Packaging Corp., and Dick Dubbels, director of packaging development for AGI Packaging.

All the NARM seminars will be followed by question/answer sessions.

ALBUM BREAKOUT OF THE WEEK



THE DUDE • QUINCY JONES • A&M SP-3721

Breaking out of: Indianapolis, Milwaukee, Chicago, Boston, Philadelphia, Buffalo, Atlanta, New Orleans, Nashville, Memphis, Los Angeles, Denver, Seattle, Sacramento, Baltimore/Washington.

RADIO: Ai No Corrida (45): #14 Bullet, Black Contemporary Singles Chart.

MERCHANDISING AIDS: 24x36 Poster, Album Cover Flats.

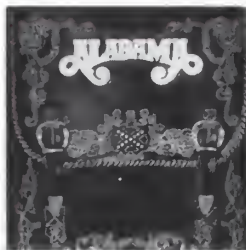
ALBUM BREAKOUTS

POINT OF ENTRY • JUDAS PRIEST • COLUMBIA FC 37052

Breaking out of: Milwaukee, Chicago, Cleveland, Indianapolis, Kansas City, St. Louis, Texas, Atlanta, San Antonio, Oklahoma City, Portland, Los Angeles, Denver, Baltimore/Washington, Buffalo.

RADIO: #1 Most Added Album, Rock Album Radio Report.

MERCHANDISING AIDS: 3x3, Cover Blowup, Album Cover Flats, Die Cut Logo, Header Cards.



FEELS SO RIGHT • ALABAMA • RCA AHL 1-3930

Breaking out of: San Antonio, Oklahoma City, Atlanta, Memphis, Indianapolis, Cincinnati, Kansas City, Los Angeles, Phoenix.

RADIO: Old Flame (45): #2 Bullet, Country Singles Chart.

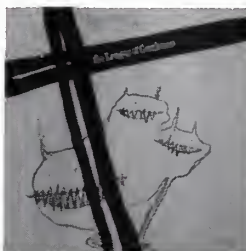
MERCHANDISING AIDS: 1x1 Flats, 12x24 Logo Streamers, 22x22 Poster, Radio Spots.

ROCK AWAY • PHOEBE SNOW • MIRAGE/ATLANTIC WTG 19297

Breaking out of: New York, Boston, Baltimore/Washington, Atlanta, Indianapolis, Kansas City, San Francisco, Denver.

RADIO: Games (45): #80, Top 100 Singles Chart; Steadily Increasing Rock Album Airplay.

MERCHANDISING AIDS: 2x2 Flats, 1x1 Flats, Personality Poster.



ROBERT FRIPP • THE LEAGUE OF GENTLEMEN • POLYDOR/POLYGRAM PD-1-6317

Breaking out of: Boston, New York, Milwaukee, St. Louis, Oklahoma City, Nashville, Sacramento.

RADIO: Strong College Radio Airplay.

MERCHANDISING AIDS: 1x1 Flats, 2x2 Cover Blowup.

MY MELODY • DENIECE WILLIAMS • ARC/COLUMBIA FC 37048

Breaking out of: Philadelphia, Baltimore/Washington, New York, St. Louis, Milwaukee, Oakland, Atlanta, Nashville.

RADIO: What Two Can Do (45): #32 Black Contemporary Singles Chart.

MERCHANDISING AIDS: Album Cover Flats, Oversize Album Poster.



LABOR OF LOVE • THE SPINNERS • ATLANTIC SD 16032

Breaking out of: Milwaukee, Cleveland, Baltimore/Washington, Atlanta, Denver, Oakland.

RADIO: Medley: Yesterday Once More/Nothing Remains The Same (45): #42, Black Contemporary Singles Chart.

MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats.

TENDERNESS • OHIO PLAYERS • BOARDWALK FW 37090

Breaking out of: Atlanta, Nashville, Memphis, Milwaukee, Denver, New York.

RADIO: Try A Little Tenderness (45): #41 Bullet, Black Contemporary Singles Chart.

MERCHANDISING AIDS: Album Cover Flats, Posters



COIN MACHINE



Pictured l-r: Mike Von Kennel, Marcia Young, Jack Mittel

Taito America Names Young To Sales Position

CHICAGO — Jack Mittel, president of Taito America, announced the promotion of Marcia Young to Taito's sales team, in the position of sales administrator.

Young has been with Taito for the past two and one half years as group service representative. Prior to that, she was freight forwarder with Karl Schroff and Associates.

In making the announcement Mittel stated, "Marcia's experience and performance with Taito have shown that she will be an asset to the sales force. She will be coordinating sales activities and market research as well as maintaining constant

(continued on page 39)

Double Trouble Is Among Hit Features On Williams New 'Jungle Lord' Pinball

CHICAGO — Williams Electronics, Inc. is introducing its latest multi-level pinball machine "Jungle Lord," which offers timed multi-ball play and an innovative scoring concept called Double Trouble for fast moving, high scoring challenge.

The game action is fast and furious and players must earn the right to play the Double Trouble drop target feature. The five bank drop targets, located on the upper playfield, start the action simply enough with one target showing. Hitting that target, however, will bring two more into view and knocking those two will bring three, then four and ultimately five targets. Demolishing the last sequence of five targets qualifies the player for Double Trouble and incredible scoring opportunities. These Double Trouble targets pop up one at a time, at random, and must be hit within a certain time period before they drop, with various point values awarded. The first target hit collects 10,000 points, doubles to 20,000 for the second target, goes up to 40,000 for the third, 80,000 for the fourth and 160,000 for hitting all five within the time period. Any target not hit in time drops the scoring back to 10,000. To make the game even more interesting, the player has the possibility of achieving Multi-Ball Double Trouble.

Jungle Lord's top level playfield holds an encased mini-playfield with a captive mini-ball and four lanes spelling out the letters

L O R D. Getting a ball in either of the two eject holes on the upper playfield automatically kicks the mini-ball out to roll down one of the four lanes lighting a letter in L O R D and advancing the bonus one to four times, depending on which letter is lit. Multi-Ball play is activated when L O R D is completely lit. A shot to either of the two top playfield eject holes will lock up the ball in play. This in turn will release a second ball to be shot onto the playfield. As soon as the second ball is shot, the eject hole will release the locked up ball for two ball, 35 second (operator adjustable) Multi-Ball play. Should one of the two balls drain with Multi-Ball seconds left on the timer, then another shot to the eject hole will kick out the drained ball for more Multi-Ball shooting time. Completely re-lighting L O R D during Multi-Ball play scores Special.

'Magna Save'

To build up draining ball control insurance, hitting any drop target on the lower level will light timer lights for Magna Save. The right bank of drop targets advance the five time control unit lights on the right side of the playfield and the left targets light the left. The player can build up to five time units on each side of the playfield for use in saving draining balls. Spectacular playfield saves can be achieved by directing the number of seconds used for Magna Save via the left and right red control buttons forward of the flipper control buttons.

Jungle Lord is noted to be the first pinball machine to offer double scoring possibilities on a single ball. Hitting the variously placed number targets and rollovers clearly marked 1, 2, 3, 4 and 5 with one ball gives a shooter double scoring for the remainder of that ball's play. The numbers can also be lit during Multi-Ball play for two ball double scoring.

In addition to being part of the trail to achieve double scoring, the inside bottom rollover lanes, marked 4 and 5, light the timed green arrow located in front of the horseshoe turnaround for bonus multiplier. Making the horseshoe shot within a certain period of time collects 2X, 3X, 5X to 10X with less and less time allowed for each increasingly higher multiple. When 10X is made, if the ball rolls down either rollover lane again, the amber arrow in front of the horseshoe is lit and that spots the left or right drain shield. Whenever the drain shield is lit and the ball drains on the lit side,

(continued on page 38)

Supreme Court Denies AMOA List Regulation Motion

CHICAGO — The U.S. Supreme Court has denied AMOA's petition asking for removal of the location list regulation of the copyright law.

The requirement, which was imposed by the Copyright Royalty Tribunal when the new law went into effect in 1978, specifies that operators must furnish complete lists of their locations to the Tribunal in compliance with the copyright law. Operators have opposed the regulation since its enactment, maintaining that location lists are privileged information and that the regulation constitutes an invasion of privacy.

AMOA has been campaigning vigorously to present the interests of operators in this matter. Since November 1978, the association has sought legal action in the federal court and has been waging a continuing battle in Washington against the CRT regulation.

The Supreme Court denial was issued on Feb. 24, following which the AMOA government relations committee discussed a number of options open to them and, after much consideration, directed legal counsel to file a second motion for reconsideration

(continued on page 38)

Centuri Report Shows Dramatic 1st Qtr. Reversal

HALEAH, Fla. — Centuri, Inc., Florida-based manufacturer of video games and other electronic devices, has reported financial results for the year ending Oct. 31, 1980 and the first quarter ending Jan. 31, 1981.

Revenues in fiscal 1980 were \$5,906,044, resulting in an operating loss of \$4,525,473, or 60 cents per share. This compares with revenues of \$6,263,687 in fiscal 1979 and an operating loss of \$692,379, before extraordinary items, or 21 cents per share.

First quarter revenues for fiscal 1981 were \$6,484,379 with a net profit of \$379,142, or five cents per share. This compares to revenues of \$737,957 in the first quarter of fiscal 1980 and a loss of \$671,004, or nine cents per share.

Ed Miller, president, said that Centuri, Inc. now employs approximately 250 personnel in two plants in Hialeah. The company is traded on the over-the-counter exchange.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)
2. YOU BETTER YOU BET THE WHO (Warner Bros. WBS 49698)
3. TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)
4. TIME OUT OF MIND STEELY DAN (MCA-51082)
5. WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)
6. TOO MUCH TIME ON MY HANDS STYX (A&M 2323)
7. I MISSED AGAIN PHIL COLLINS (Atlantic 3790)
8. LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION (Elektra E-47125)
9. BET RE DAVIS EYES KIM CARNES (EMI-America 8077)
10. WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)

TOP NEW COUNTRY SINGLES

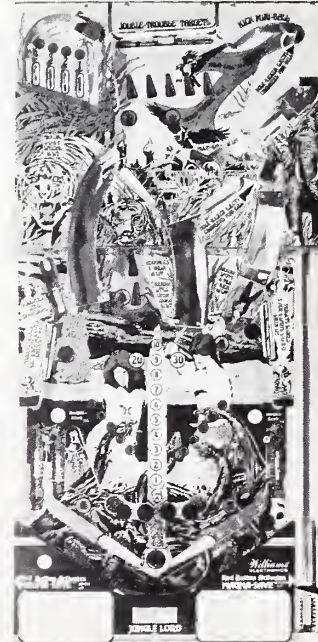
1. HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY (Columbia 11-60508)
2. PRIDE JANIE FRICKE (Columbia 11-60509)
3. I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner/Curb WBS-49690)
4. JUST A COUNTRY BOY REX ALLEN, JR. (Warner Bros. WBS-49682)
5. COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE (Epic 19-51011)
6. I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE (Mercury/PolyGram 57046)
7. NO ACES PATTI PAGE (Plantation PL-197)
8. AM I LOSING YOU/HE'LL HAVE TO GO RONNIE MILSAP (RCA PB-12194)
9. IN THE GARDEN THE STATLER BROTHERS (Mercury 57048)
10. HIDEAWAY HEALING STEPHANIE WINSLOW (Warner/Curb WBS-49693)

TOP NEW B/C SINGLES

1. WHAT TWO CAN DO DENIECE WILLIAMS (ARC/Columbia 11-60504)
2. TONIGHT WE LOVE RUFUS (MCA 51070)
3. WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)
4. BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)
5. WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)
6. YOU'RE LYING LINX (Chrysalis CHS 2461)
7. CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT (MCA 51073)
8. LOVE IS A WAITING GAME ROBERTA FLACK AND PEABO BRYSON (Atlantic 3803)
9. YEARNING FOR YOUR LOVE GAP BAND (Mercury/PolyGram 76101)
10. SUPERLOVE SKYY (Salsoul/RCA S7 2136)

TOP NEW A/C SINGLES

1. MISTER SANDMAN EMMYLOU HARRIS (Warner Bros. WBS 49684)
2. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)
3. SUKIYAKI A TASTE OF HONEY (Capitol P-4953)
4. HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)
5. I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner/Curb WBS-49690)



Pictured above is Williams new 'Jungle Lord' pinball game and playfield close up.

COIN MACHINE



FULL HOUSE AT AMOA SEMINAR — AMOA recently held its 9th Annual Management Seminar at the O'Hare Hilton Hotel in Chicago and drew capacity attendance. Coordinated through Notre Dame University's College of Business Administration and Center for Continuing Education, the two-day format combined speaker presentations and small group

discussions focusing on issues relevant to the operators position in today's economy. Pictured at the seminar are (l-r): Dr. Gerry Sequin, Notre Dame faculty member; Dr. John Malone, Notre Dame faculty member (addressing opening session); John Estridge, AMOA director (leading panel discussion) and Robert Nims, past president of AMOA.

NAMA Sets Agenda For Its 1981 Western Convention

CHICAGO — The local NAMA office reports that several more exhibitors have reserved space for the association's 1981 Western Convention, to be held April 3-5, at the Phoenix Convention Center in Phoenix, AZ. (Cash Box, Feb. 14). This year's event marks the first time the show is being held outside California since the Western Convention originated in 1960. At press time, 129 exhibitors were slated to participate in the show, displaying a full range of products and services geared to the vending and foodservice industry.

pany Goals," also by Reimer; and "Management Discipline and Supervisory Procedures," presented by Gary Robinson (Training and Development Programs, Portland, Ore.).

Keynote Speaker

John B. Edgerton, Jr., president of Automatic Products Company (St. Paul, Minn.) and NAMA board chairman, will deliver the keynote address on Friday and astronaut Ronald E. Evans will address the convention on Saturday morning, recounting his Apollo 17 flight to the moon and providing an update of the nation's space program.

The annual banquet and floor show will be held Saturday evening at the Hyatt Regency Hotel, with entertainment by country music and comedy duo Jana Lou and Jay Houle and the Carroll Wax orchestra.

Exhibit Hours
Exhibit hours will be from noon to 5:30 p.m. on Friday (3) and Saturday (4); and from 10 a.m. until 2 p.m. on Sunday. The convention theme is "The Competitive Edge" and the program will include a series of three major seminars and workshop sessions, which will be concluded before the exhibits open each day.

The seminar topics will include "Increasing The Productivity of Managers and Supervisors," featuring management consultant Harold Reimer (Reimer Associates, San Rafael, Calif.); "Maximizing Management and Employee Contributions to Com-

Williams Bows 'Jungle Lord' Pin

(continued from page 37)
the ball is returned to the shooter and play continues. Making the horseshoe through the difficult left entrance shot gives a player an automatic drain shield, left shield is lit first, then right if the shot is accomplished twice.

Since the key to Multi-Ball is to light L O R D, going down the #4 inside rollover lights the red arrow at the bottom of the right ramp, going up the ramp into the eject hole gives two kicks on the mini-playfield for twice the opportunity to light L O R D.

Jungle Effects
Jungle Lord's backglass and playfield artwork create a jungle scene complete with ferocious wild animals. In addition, the machine's speech concept offers 13 phrases spoken during play performance and players can actually hear elephants trumpeting and even a thundering stampede. For a note of discordant fun, should the mini-ball travel down a previously lit lane on the mini-playfield, a horrendous parrot squawk screeches out its displeasure.

The new model will be available through Williams distributors.

Supreme Court Denies AMOA List Petition

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with the Tribunal. AMOA is now awaiting further word from the Tribunal.

At press time AMOA officers and board members were preparing for the association's annual mid-year board meeting (April 2-4) in Monterey, Calif., where the matter will be under further discussion.

Stern Appoints White To Field Engineer Post

CHICAGO — The appointment of John A. White as field engineer at Stern Electronics, Inc., was announced by director of marketing Tom Campbell.

The appointment is part of the factory's expansion effort in its field service department.

White comes to Stern from the Jay Corp. of Chicago, where he served as national field service manager. In his new position, he will conduct service schools on a nationwide scale covering Stern's coin-operated amusement game products and assist in the administration of the company's toll-free service "hotline."

White and his wife reside on Chicago's northwest side.



John White

Unique Video Display Features Highlight Atari's 'Asteroids Deluxe'

SUNNYVALE — "Asteroids Deluxe," the latest generation of the well known "Asteroids" game, is now in full production at Atari Inc. The new coin-operated game contains such advanced features as spacecraft shields, "smart" flying saucers and tumbling asteroids.

The game can be played by one or two people and is designed to be challenging to the more skillful video game fan, while remaining exciting to the novice player.

One of the most outstanding features on the successor to Asteroids is Atari's unique Quadrascan, which displays video graphics floating above a full color, three-dimensional playfield. The new feature enhances the illusion of deep space.

Other new developments, such as a new "shield" control, "killer" satellites and a special high score table, also add to the action. In addition, a new six digit score counter allows players to ring up scores as high as 999,999.

Much like Asteroids, the game begins with the player's spacecraft positioned at center screen. Floating, tumbling asteroids appear slowly at first, then engulf the craft in a swarm of space rocks. The pilot must maneuver instantly, rotating the ship left or right, energizing directional thrusters to avoid collisions and position the ship to earn points by destroying saucers and asteroids.

"The results of our test market research



'Asteroids Deluxe'

with the new game have been excellent," said Frank A. Ballouz, vice president of marketing for Atari's coin operated games division. "In fact, the response of players and the initial volume of business the game generated have exceeded our expectations."

Standard upright, cabaret and cocktail cabinet models of Asteroids Deluxe are also available.

S.M.P.T. Names New Amusement Chief

LOS ANGELES — Alan G. Saffron has been appointed to the position of director of amusement activities for S.M.P.T., a major franchise holder for Pizza Time Theatres in San Francisco peninsula area and the state of Oregon.

Saffron has nine years experience in the operation of both arcades and game routes

in Australia and California. Pizza Time Theatres, are a chain of franchised stores in the western United States that combine the popularity of a quality pizza restaurant with token operated games and a unique Cyberamics system of three dimensional, computer controlled animals.

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<input type="checkbox"/> ONE-STOP	<input type="checkbox"/> DISC JOCKEY
<input type="checkbox"/> DISTRIBUTOR	<input type="checkbox"/> JUKEBOXES
<input type="checkbox"/> RACK JOBBER	<input type="checkbox"/> AMUSEMENT GAMES
<input type="checkbox"/> PUBLISHER	<input type="checkbox"/> VENDING MACHINES

OTHER _____

COIN MACHINE

CHICAGO CHATTER

Tradesters who attended the recently held Amusement Operators Expo in New Orleans (March 12-14) brought back very favorable reports about the convention. D. Gottlieb & Co. sponsored its own exhibit at the show and was well represented in product and executive personnel. While most of the Chicago-based manufacturers did not host exhibits, they did have people at the show and a number of their products were displayed by area distributors. The consensus among returnees was that this year's event, which was AOE's second annual convention, drew a larger attendance and a considerably improved traffic flow on the exhibit floor. AOE offers an extensive seminar program, which is an important highlight of the show, and a big draw, but a source of complaint as well, since it took a toll on visitor traffic last year. This year, however, the format was revised to avoid any conflict with exhibit hours and everyone seemed to agree it was a major improvement.

BALLY PINBALL DIVISION's director of sales **Paul Calamari** was at the AOE, surveying operator response to a new Bally prototype called "Eight Ball Deluxe." Sound familiar? Going back about three years, the original "Eight Ball" ranked as the biggest selling pinball ever produced by Bally — and it still holds this distinction. Can you imagine what the new version will do — with its elaborate speech package, abundant skill shots, great artwork, etc.? This one is down the road a bit, though, so at present the Bally plant is concentrating on domestic delivery of the hit selling "Flash Gordon" pinball. It's been earning beautifully and is quite in demand, as marketing vice president **Tom Nieman** pointed out.

DATELINE FLORIDA, home of Centuri, Inc. and the hot selling "Phoenix" video game. At the rate it's moving now, the model will be in production through April — and possibly beyond, according to communications director **Laura Kreter**. The new "Route 16" video game, licensed by Centuri from Tehkan Int'l Corp./Sun Electronics Corp. (Japan) has been scheduled for sample shipment in April. The cocktail sample will be shipped from Japan but will eventually be produced in the Centuri style at the Florida facility, which is where the upright is being manufactured. And speaking of cocktail tables, Kreter said the factory has been hearing lots of good comments about its table design.

STERN'S MARKETING CHIEF **Tom Campbell** advised that the factory is getting ready to release "Scramble," its next video game. Watch for samples very soon, with production scheduled for around mid-April. As tests revealed, "the enthusiasm for Scramble will be just as strong as it was for 'Berzerk'" — and we all know what happened with that one. Incidentally, Berzerk is still very much in production and Tom said there's been no let-up in sales. The factory is also in the process of sampling Stern's new multiple ball bi-level playfield pinball, called "Lightning."

DATELINE SANTA CLARA, where Universal USA president **Paul Jacobs** is enjoying a "sales panic" created by the firm's current selling "Space Panic" video game. Since the model's recent modification, Jacobs said it's in even greater demand — to the point where "we'll probably continue building it through the summer months." The model was very well received at the AOE convention, where Universal hosted a suite of four booths. Jacobs had high praise for the show and was pleased to see a number of Universal distributors in attendance. He was accompanied to the convention by staffers **Hal Watner, Hal Gafford, Mac Sugita, Doug Turley** and **Dean Wilson**.

HEARD FROM Game Plan's marketing vice president **Ken Anderson** that the firm's been getting some "super reports" on the upcoming video "Tank Battalion," which the company licensed from Namco. Also on the subject of video games, the "Killer Comet" model is expected to be sample shipped very shortly. What's more, Anderson advised that the trade can look forward to a full line of Game Plan videos to follow. Several games have been licensed and, in addition, a good deal of in-house engineering will be going into a big video program, he said, along with a continuing emphasis on innovative flipper product as well. Regarding the latter, watch for "Global Warfare," Game Plan's next scheduled pinball machine.

DATELINE SAN DIEGO — Gremlin country, where a full contingent of company brass — including **Frank Fogelman, Duane Blough, Bob Harmon, Jack Gordon, Steve Margolin** and **Brad King** — were present at the New Orleans AOE. The Gremlin exhibit attracted heavy traffic, as we learned from ad chief **Lynne Reid** and, along with "Astro Blaster" and "Space Tactics," the factory's upcoming "Pulsar" was quite a crowd pleaser.

Young Appointed At Taito America

(continued from page 37)

contact with Taito distributors."

Mike Von Kennel, the firm's sales manager, added, "Taito's recent growth and a future that is sure to bring even more success make it mandatory that we begin to enlarge our sales staff. We are pleased to

be able to recruit from within our ranks someone that has the ability and dedication to the industry, such as Marcia."

Young is a graduate of the University of Illinois and is planning to attend Northwestern University in the fall.

INDUSTRY CALENDAR

April 3-5; NAMA Western Convention; Phoenix Civic Center; Phoenix, Az.

May 8-9; Ohio Music & Amusement Assn.; annual meeting; Columbus Hilton Inn; Columbus.

May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club; Monticello, N.Y.

June 4-7; Music Operators of Texas; annual meeting; Houston.

June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.

June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott; Lincolnshire.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan

Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond.

Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

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FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

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SONGWRITER: Rock, Country, New/Old Wave, Ballads. I am seeking publisher and/or interested parties. CONTACT: Wayne Proseus, 7745 Lake Road, Sodus Point, New York 14555.

TRAVELING BOOKING AGENT — Need person, presently traveling, capable of booking our unique fund raising clinic with clubs, civic and charitable organizations. Excellent commission. No competition. 716-484-9565, no collect.

AGAC Appeal Set

(continued from page 6)

posed by both NMPA and AGAC; however, the court felt that NARM's appearance in the case would assist the proceedings.

Immediately after the Tribunal ruling, the parties in the mechanical royalty proceedings, which ran for virtually all of 1980, rushed to file their appeals; AGAC and NMPA in the Second Circuit in New York, and RIAA and CBS in the D.C. Circuit. After a hearing in New York, the cases were ordered to be heard in the Washington Circuit. It appeared that AGAC and NMPA had jumped the gun in filing appeals before the final CRT decision appeared in the *Federal Register*. AGAC and RIAA had refiled properly after the Tribunal order was published officially.

Meanwhile, the CRT has asked all parties involved in the mechanical royalty case — as well as those involved in the jukebox and cable TV cases — to file comments by April 15 as to whether the increases voted in the three situations should be effective retroactively to the original effective date of the orders or whether the decision should go into effect subsequent to the court's ruling. The CRT request assumes, of course, that the courts will uphold its decisions.

The Tribunal ordered the jukebox royalty rate boosted from the present eight dollars per box per year to \$25 beginning Jan. 1, 1982, and to \$50 beginning Jan. 1, 1984. In the cable TV case, CRT imposed an adjustment factor to take inflation into account — a provision it also built into its decisions involving both the mechanical and jukebox royalty cases.

SCHOOL FOR GAMES AND MUSIC, one to three week course. Phonos — video, electro-mech, and logic flippers. By schematics! CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

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FOR SALE: Cocktail Tables, new and used, Space Invader, Moon Cresta, Asteroid, Galaxians, Space Firebirds, Phoenix. Unbelievably low prices and stock on hand ready for immediate delivery. United States Amusements, Hillside, New Jersey. Telephone and ask for Sal Miranda at (201) 926-0700.

FOR SALE: Juke Box old old Wurlitzer, Rock-Ola, Seeburg, AMI and Packard. Pillman Music & Vending Co., 119 East Main Street, Ahoskie, North Carolina 27910.

Capitol Price Hike

(continued from page 5)

other areas, according to Capitol vice president of marketing Dennis White.

The CBS move to a standard \$8.98 list will go into effect March 30 (**Cash Box**, March 7), and PolyGram and RCA will implement similar hikes on April 1 (**Cash Box**, March 14 and 21). Chrysalis went to an across-the-board \$8.98 for LPs in early February and MCA has gradually phased out the \$7.98 list since the beginning of the year.

"We've been at \$8.98 for the past several months," said MCA Records Group head Gene Froelich. "We recently steadied the price of such Fall 1980 releases as Keith Sykes and Donnie Iris to \$8.98, but since the first of the year, all new product has been at the new list price."

MCA also introduced the first \$9.98 list for non-soundtrack, single-disc LPs with Steely Dan's "Gaucho." Such a move for all "superstar" product also seems to be in the works, especially in light of rising costs and the hike in the mechanical royalty rate scheduled for July 1.

RIAA Shipment Totals

(continued from page 5)

record and tape club, special products and premium totals decreased. Manufacturers reporting shipments to the RIAA represent more than 90% of the market.

The RIAA also suggested that consumer purchases in 1980 were probably higher than manufacturers' shipments due to such factors as significant retail inventory shifts, increased record and tape imports, counterfeiting and home taping.

3 MIDWAY BULL'S EYE Bally Slots: 1 Jokers Wild, 2 Super 7, 1 Las Vegas — stand model, 2 ACE Luna and Zodiac with Bonus, 1 YATZY, 100,000 new brass tokens and dime size, 10,000 used brass tokens quarter size. Give us an offer in cash or barter deal. HANSA MYN-TAUTOMATER AB, Box 30041, 400 43 Gothenburg, TEL: Sweden 31/41 42 00.

FOR SALE: Roller Disco \$925, James Bond \$1095, Sinbad \$495, Circus \$1125, Genie \$750, Time Line \$1295, Spiderman \$965, Star Race \$1295, Incredible Hulk \$825, Playboy \$725, Kiss \$725, Lost World \$525, Frontier \$1295, Silverball Mania \$895, Star Trek \$625, Supersonic \$595, Space Invaders Flipper \$1325, Cheetah \$1125, Flight 2000 \$1495, Ali \$1165, Fire Power \$1295, Gorgar \$825, Scorpion \$1095, Submarine \$1625, 18 Wheeler \$795, Extra Bases \$1395, 2 PI Baseball \$525, 4 PI Football \$1125, Starship I \$350, LeMans \$395, Battletone \$2025, Targ \$1425, Fire One, 2 PI \$1295, Astro Invader \$1795, Head On \$675, Digger \$1325, Moon Cresta \$1795, Tranquillizer Gun \$1675, Space Wars \$575, Clay Champ \$1150, Lunar \$1695, World Cup 2PI Soccer \$275, Brand New Football \$395, Big Twin Gun \$895, Swing Boat \$425, Humpty Dumpty See-Saw \$450, (Kiddie Rides — add \$50 per ride for packing & crating). **UNSHIPPED:** Dozer \$195, Super Shifter \$95, Daytona 500 \$150, 3D Bowling Cocktail Table \$195, Trac 10 \$95, Breakout \$300, F-1 \$225, 2 PI Football \$295, Wheels II \$175, Baseball Cocktail Table \$95, Sea Wolf \$325, Tornado Baseball \$195, Toytown Racer (Single) \$295. Call or write New Orleans Novelty Co., 1055 Dryades Street, New Orleans, La. 70113. Tele: (504) 529-7321.

RECONDITIONED MACHINES/TRADE-INS ACCEPTED Space Invaders, Space Wars, Lemans, Atari Football, Gremlin Head On, Ambush, Strikes & Spares, Paragon, Kiss, Supersonic, Superman, Hot Hand Flash, Star Trek, Count Down, Playboy, Lost World, Mata Hari, Sinbad & 8-Ball. TEL: (N.J.) (201) 729-6171.

FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. Area code 304 - 292-3791. Morgantown, W. Va. 26505.

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MISCELLANEOUS

JUKEBOX COLLECTOR newsletter. \$15 year, sample \$1. Also Jukebox Saturday Night available at \$12 per copy. Rick Botts, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

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Billy Joel Testifies At Goody Trial

(continued from page 20)

Clapton's "Slowhand" but shipped out 1,800 copies to Pickwick and inaccurate listings of numbers of titles purchased legitimately from PolyGram, which excluded from the chart some 10,000 tapes and over 90,000 LPs.

Holmes and Gold also attacked Flagg's failure to keep crucial records and files, as required by the FBI's own operations manual, of information provided by Verner, Collins, Pearce and Robert Scarnetti, as well as records of comments made by George Levy when Flagg served him with a subpoena at the Goody warehouse in late 1978. In his report Flagg said he asked Levy if he recognized any of the names on the subpoena; but on the stand Flagg didn't ac-

tually remember what was said, or whose names were listed. He also testified that Levy identified Pearce and Verner, and pointed to Collins' name, although this didn't appear on his report. Further, Flagg said that he told Levy about the "Operation Mod Soun" sting, although this was also not in his report.

The report (called a "302" by the FBI) also indicated that Levy had acknowledged receiving a counterfeit tape, although Levy's attorney Barry Singer said Levy had never done so. Singer also hammered at the report's statement that Flagg told Levy that Verner had sold Goody over 100,000 tapes. Flagg said on the stand that he did not have the number available to him at the time because he had not yet received the information from Verner.

ON JAZZ

(continued from page 33)

would've hit the spot. Incidentally, CBS Cable is also taping a special studio concert with **Betty Carter, Johnny Hartman, Sonny Stitt, John Hicks, Ricky Ford, Charles Sullivan, Gregg Bandy, Curtis Lundy and Tony Monte.** That one can't miss . . . Drummer extraordinaire **Elvin Jones** pounded his way into the Village Vanguard last week, bringing saxophonist **Andrew White** with him. Jones is also the subject of a biographical film entitled *Different Drummer* which will premiere at New York's Art Cinema on April 8. Filming with *Different Drummer* will be *The Wizard Of Waukesha*, a documentary on guitarist **Les Paul** . . . Last week's column mentioned the resumption of Jazz at the Public Theater with **Chico and Von Freeman.** Now you can add **The Jackle McLean Quartet** on April 10, 11; **Amlna Claudine Myers and Cholr** on the 17th; and May dates featuring **Roy Haynes**, tap dancer **Jimmy Slyde, Charles Brackeen, Ronald Shannon Jackson** and the **Ambrose Jackson Big Band.**

fred goodman

CASH BOX TOP 100 ALBUMS

April 4, 1981

		Weeks On 3/28 Chart
1 PARADISE THEATER	8.98 STYX (A&M SP-3719)	2 10
2 HI INFIDELITY	8.98 REO SPEEDWAGON (Epic FE 36844)	1 17
3 DOUBLE FANTASY	8.98 JOHN LENNON end YOKO ONO (Geffen GHS 2001)	3 18
4 THE JAZZ SINGER	9.98 NEIL DIAMOND (Capitol SWAV-12120)	4 16
5 GREATEST HITS	8.98 KENNY ROGERS (Liberty LOO-1072)	5 25
6 AUTOAMERICAN	8.98 BLONDIE (Chrysalis CHE 1290)	7 18
7 CRIMES OF PASSION	8.98 PAT BENATAR (Chrysalis CHE 1275)	6 33
8 GUILTY	8.98 BARBRA STREISAND (Columbia FC 36750)	8 26
9 MOVING PICTURES	8.98 RUSH (Mercury/PolyGram SRM-1-4013)	10 6
10 ARC OF A DIVER	7.98 STEVE WINWOOD (Island ILPS 9576)	14 12
11 ZENYATTA MONDATTA	8.98 THE POLICE (A&M SP-4831)	11 24
12 BACK IN BLACK	8.98 AC/DC (Atlantic SD 16108)	12 34
13 ANOTHER TICKET	8.98 ERIC CLAPTON (RSO RX-1-3095)	16 3
14 CAPTURED	13.98 JOURNEY (Columbia KC2 37016)	9 7
15 CHRISTOPHER CROSS	7.98 (Werner Bros. BSK 3383)	13 62
16 DAD LOVES HIS WORK	8.98 JAMES TAYLOR (Columbia TC 37009)	21 3
17 CELEBRATE	7.98 KOOL & THE GANG (De-Lite/PolyGram DE-9518)	15 25
18 WINELIGHT	7.98 GROVER WASHINGTON, JR. (Elektra 6E-305)	20 21
19 HORIZON	7.98 EDDIE RABBITT (Elektra 6E-276)	19 38
20 GAUCHO	9.98 STEELY DAN (MCA-6102)	17 17
21 GAP BAND III	8.98 GAP BAND (Mercury/PolyGram SRM-1-4003)	25 15
22 THE NATURE OF THE BEAST	8.98 APRIL WINE (Capitol SOO-12125)	22 10
23 SOMEWHERE OVER THE RAINBOW	7.98 WILLIE NELSON (Columbia FC 36883)	28 3
24 TO LOVE AGAIN	8.98 DIANA ROSS (Motown M8-951M1)	26 5
25 THE TURN OF A FRIENDLY CARD	8.98 THE ALAN PARSONS PROJECT (Arista AL-9518)	23 21
26 THE TWO OF US	7.98 YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	27 16
27 FACE DANCES	8.98 THE WHO (Werner Bros. HS 3516)	— 1
28 HOTTER THAN JULY	8.98 STEVIE WONDER (Tamla/Motown T8-373M1)	18 21
29 SUCKING IN THE SEVENTIES	8.98 THE ROLLING STONES (Rolling Stones/Atlantic COC 16028)	— 1
30 EVANGELINE	7.98 EMMYLOU HARRIS (Warner Bros. BSK 3508)	31 7
31 BEING WITH YOU	8.98 SMOKEY ROBINSON (Tamla/Motown T8-375M1)	34 5
32 MAGIC	7.98 TOM BROWNE (GRP/Arista 5503)	32 7
33 LOVERBOY	7.98 (Columbia JC 36762)	36 11

		Weeks On 3/28 Chart
34 GRAND SLAM	7.98 THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	40 4
35 9 TO 5 AND ODD JOBS	8.98 DOLLY PARTON (RCA AAL 1-13852)	30 18
36 IMAGINATION	7.98 THE WHISPERS (Solar/RCA BZL 1-3578)	24 12
37 WILD-EYED SOUTHERN BOYS	8.98 .38 SPECIAL (A&M SP-4835)	38 8
38 FACE VALUE	7.98 PHIL COLLINS (Atlantic SD 16029)	46 4
39 COCONUT TELEGRAPH	8.98 JIMMY BUFFET (MCA-5169)	29 7
40 THE RIVER	15.98 BRUCE SPRINGSTEEN (Columbia PC2 36854)	33 23
41 SUPER TROUPER	8.98 ABBA (Atlantic SD 16023)	35 17
42 ALL AMERICAN GIRLS	7.98 SISTER SLEDGE (Cotillion/Atlantic SD 16027)	42 6
43 FANTASTIC VOYAGE	7.98 LAKESIDE (Solar/RCA BXL 1-3720)	37 19
44 CHAIN LIGHTNING	7.98 DON McLEAN (Millennium/P&A BXL 1-7756)	45 8
45 THREE FOR LOVE	7.98 SHALAMAR (Solar/RCA BZL 1-3577)	49 12
46 INTENSITIES IN 10 CITIES	8.98 TED NUGENT (Epic FE 37084)	54 3
47 IN OUR LIFETIME	8.98 MARVIN GAYE (Tamla/Motown T8-374M1)	43 9
48 B.L.T.	7.98 ROBIN TROWER with JACK BRUCE end BILL LORDAN (Chrysalis CHE 1324)	60 3
49 GHOST RIDERS	8.98 OUTLAWS (Arista AL 9542)	39 18
50 ANNE MURRAY'S GREATEST HITS	8.98 (Capitol SOO-12110)	44 28
51 GLASS HOUSES	8.98 BILLY JOEL (Columbia FC 36384)	47 55
52 EAGLES LIVE	15.98 THE EAGLES (Asylum BB-705)	41 19
53 VOICES	8.98 DARYL HALL & JOHN OATES (RCA AOL 1-3646)	69 34
54 FOOLISH BEHAVIOUR	8.98 ROD STEWART (Warner Bros. HS 3485)	48 18
55 STONE JAM	7.98 SLAVE (Cotillion/Atlantic SD 5224)	56 25
56 DIFFICULT TO CURE	8.98 RAINBOW (Polydor/PolyGram PD-1-6316)	61 6
57 THE GAME	8.98 QUEEN (Elektra 5E-513)	53 38
58 TRUST	7.98 ELVIS COSTELLO and THE ATTRACTIONS (Columbia JC 37051)	50 8
59 BACK ON THE STREETS	7.98 DONNIE IRIS (Carousel/MCA-3272)	62 19
60 GREATEST HITS	8.98 RONNIE MILSAP (RCA AHL 1-3277)	55 24
61 MAKING MOVIES	7.98 DIRE STRAITS (Warner Bros. BSK 3480)	52 21
62 MY LIFE IN THE BUSH OF GHOSTS	7.98 BRIAN ENO and DAVID BYRNE (Sire SRK 6093)	76 3
63 LOST IN LOVE	8.98 AIR SUPPLY (Arista AB 4268)	59 47
64 HONEYSUCKLE ROSE	15.98 ORIGINAL SOUNDTRACK (Columbia S2 36752)	66 31
65 CITY NIGHTS	8.98 TIERRA (Boardwalk FW 36995)	57 15
66 THE DUDE	8.98 QUINCY JONES (A&M SP-3721)	— 1

		Weeks On 3/28 Chart
67 HOUSE OF MUSIC	7.98 T.S. MONK (Mirage/Atlantic WTG 19291)	71 10
68 THE JEALOUS KIND	7.98 DELBERT McCLINTON (Capitol ST-12115)	58 20
69 SANDINISTA!	14.98 THE CLASH (Epic E3X 37037)	63 10
70 RADIO ACTIVE	8.98 PAT TRAVERS (Polydor/PolyGram PD-1-6313)	85 2
71 ROWDY	7.98 HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	67 9
72 GREATEST HITS	8.98 THE DOORS (Elektra 5F-515)	72 23
73 ALL AROUND THE TOWN LIVE	13.98 BOB JAMES (Teppan Zee/Columbia C2X 36786)	73 7
74 SOMEBODY'S KNOCKIN'	8.98 TERRI GIBBS (MCA 5173)	80 8
75 HEALING	7.98 TODD RUNDGREN (Beersville BHS 3522)	51 7
76 GREATEST HITS	8.98 THE OAK RIDGE BOYS (MCA-5150)	64 22
77 ESCAPE ARTIST	7.98 GARLAND JEFFREYS (Epic JE 36983)	92 4
78 LEATHER AND LACE	8.98 WAYLON & JESSI (RCA AAL 1-3931)	103 4
79 VOICES IN THE RAIN	8.98 JOE SAMPLE (MCA-5172)	70 10
80 SHEENA EASTON	7.98 (EMI-America ST-17049)	87 5
81 CHANCE	7.98 MANFRED MANN'S EARTH BAND (Werner Bros. BSK 3498)	81 12
82 HITS!	8.98 BOZ SCAGGS (Columbia FC 36841)	65 19
83 POINT OF ENTRY	8.98 JUDAS PRIEST (Columbia FC 37052)	— 1
84 LICENSE TO DREAM	7.98 KLEEEER (Atlantic SD 19288)	91 7
85 GUITAR MAN	8.98 ELVIS PRESLEY (RCA AAL 1-3917)	68 8
86 JUICE	7.98 JUICE NEWTON (Capitol ST-12136)	96 5
87 TURN THE HANDS OF TIME	7.98 PEABO BRYSON (Capitol ST-12138)	89 6
88 BARRY	8.98 BARRY MANILOW (Arista AL 9537)	74 17
89 XANADU	9.98 ORIGINAL SOUNDTRACK (MCA-6100)	82 39
90 RADIANT	7.98 ATLANTIC STARR (A&M SP-4833)	100 5
91 MICKEY MOUSE DISCO	4.98 (Disneyland 2504)	84 59
92 TURN BACK	8.98 TOTO (Columbia FC 36813)	75 9
93 GREATEST HITS	7.98 WAYLON JENNINGS (RCA AHL 1-3378)	97 102
94 FEELS SO RIGHT	7.98 ALABAMA (RCA AHL 1-3930)	119 4
95 SOUND AFFECTS	7.98 THE JAM (Polydor/PolyGram PD-1-6315)	83 10
96 ARETHA FRANKLIN	8.98 (Arista AL 9538)	94 24
97 BOY	7.98 U2 (Island ILPS 9646)	113 6
98 I BELIEVE IN YOU	8.98 DON WILLIAMS (MCA-5133)	78 31
99 DANCERSIZE	8.98 CAROL HENSEL (Vintage/Mirus VNJ 7701)	105 7
100 AGAINST THE WIND	8.98 BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	86 56

STYX

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